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ABSTRACT

This feasibility study was conducted to determine the appropriateness and viability of developing a video-based training program to assist music educators in mainstreaming students with disabilities into general music classes. Following an introduction, the report is organized into five chapters: (1) Mainstreaming and Music Education, which includes background and literature on music education and mainstreaming, training of music educators, and the status of mainstreaming in music education classes; (2) Phase I Activities, which consists of a literature review, development of an interview instrument, identification of and interviews with experts and practitioners, observations of mainstreamed classes, an investigation of available technologies, and a preliminary design document; (3) Investigation of Available Technologies, which presents an overview of technologies, findings of the design team, Level I Videodisc, and availability of supporting hardware; (4) Design Plan, which describes target audience considerations, guiding principles, product to be developed, delivery options, and major content areas; and (5) Industry Support. Five appendices include: a bibliography, the interview instrument, a summary of interviews, an agenda for a design team meeting, and letters of support. (LL)

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An Investigation of Video-Based Technologies For In-Service Training in Mainstreaming For Music Educators

FINAL REPORT

Phase I

For

U.S. Department of Education
Office of Special Education Programs

SBIR Contract #RN91076007

VSA Educational Services
1331 F Street NW, Suite 800
Washington, D.C. 20004

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An Investigation of
Video-Based Technologies
For In-Service Training in Mainstreaming
For Music Educators

FINAL REPORT

Phase I

For

SBIR Contract #RN91076007

By

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28 February 1992

Table of Contents

Introduction 1
- Purpose
- Overview
- Objectives
- Summary of Phase I Accomplishments

Chapter 1: Mainstreaming and Music Education 4
- Background
- Literature on Music Education and Mainstreaming
- Training of Music Educators
- Status of Mainstreaming in Music Education Classes

Chapter 2: Phase I Activities 14
- Literature Review
- Development of Interview Instrument
- Identification of Experts and Practitioners
- Interviews of Experts and Practitioners
- Observation of Mainstreamed Classes
- Investigation of Available Technologies
- Design Team Meeting
- Preliminary Design Document

Chapter 3: Investigation of Available Technologies 25
- Overview of Technologies
- Findings of the Design Team
- Level 1 Videodisc
- Availability of Supporting Hardware
- Summary of Findings

Chapter 4: Design Plan 31
- Target Audience Considerations
- Guiding Principles
- Product to be Developed
- Delivery Options
- Major Content Areas

Chapter 5: Industry Support 41
- Silver Burdett & Ginn Publishers
- Prentice-Hall
- Music Educators National Conference
- Very Special Arts
- Other Support

Appendix A: Bibliography 45

Appendix B: Interview Instrument 55

Appendix C: Summary of Interviews 58

Appendix D: Agenda for Design Team Meeting 88

Appendix E: Letters of Support 89

INTRODUCTION

The enactment of Public Law (P.L.) 94-142 in 1975 changed the elementary music class forever by requiring that children with disabilities are mainstreamed[1] into general education settings whenever possible. Mainstreaming presented a serious challenge to music educators, most of whom had little training in special education and virtually no experience teaching exceptional children. Educators, music teachers, and administrators all agreed *in theory* that in-service training would be necessary to mainstream students with disabilities into their classes. However, in spite of research and a number of initiatives, few school districts currently provide practical and accessible in-service training for these teachers.

As a result, though most face the challenge almost daily, music teachers continue to see themselves as unprepared to work with students with disabilities in mainstreamed classes. In terms of instructional strategies, classroom management techniques, and even lesson preparation, most music educators believe that the training resources available to them do not meet their needs or the demands of a mainstreamed class.

PURPOSE

VSA Educational Services undertook this Phase I feasibility study to determine the appropriateness and viability of developing a video-based training program to assist music educators to mainstream students with disabilities into the general music class. This Final Report incorporates the findings of our Phase 1 research effort during which we conducted an extensive review of the relevant literature, interviewed a variety of leading experts and practitioners across the country, and worked with our Design Team to develop a preliminary design for the proposed training program. All these activities reflect the proposal submitted by VSA Educational Services for Phase I funding and establish the necessary research base for the full-scale development of the training package during Phase II.

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[1]For the clarity of this report, we have chosen the term mainstreaming to describe the integration of students with disabilities into general classroom settings. We are aware of the debate over the proper terminology for this process and over labeling in general. In the choice of mainstreaming as a term, we follow the example of the Music Educators National Conference and the two major works on this subject in the music field (See Graham 1986 and Atterbury 1990).

Music for All Children (the tentative title for the program) will be designed for music teachers in elementary and middle schools across the country to help them develop the knowledge, skills, and positive attitudes required to work effectively with exceptional children in the general class. Our overall approach is to acknowledge the realities of the general music education class and to present specific information and practical techniques that will work in this environment by expanding teachers' thinking and approach, while consistently promoting the mainstreamed class as a positive musical and teaching experience.

FUNDING

Funding for the Phase I feasibility study was provided through the Small Business Innovation Research (SBIR) Program of the Office of Special Education Programs (OSEP), U.S. Department of Education. A renewal of the contract for Phase II is being sought to implement the design plan created under Phase I.

OBJECTIVES

The activities of Phase I explored the viability and possible content of this product. Four objectives were established for this study:

1. Investigate the specific needs of elementary and middle school music educators as they relate to the mainstreaming of students with disabilities in general music classes.

2. Develop a preliminary design for a videodisc training program on mainstreaming for music educators.

3. Investigate delivery options, including the feasibility of developing a program that tailors the resulting product to operate on major hardware systems, and the selection of an environment for product development.

4. Prepare and disseminate the final Phase I design specification report.

SUMMARY OF PHASE I ACCOMPLISHMENTS

Toward meeting the objectives of Phase I in determining the viability of the proposed product, VSA Educational Services successfully accomplished the following:

- Identified, reviewed, and analyzed the cognizant literature relating to mainstreaming students with disabilities into the general music class; training of music educators in special education; employing videodisc instruction in teacher education.

- Identified and interviewed the top practitioners and researchers in the fields of music and special education regarding the specific needs of music educators as they relate to the mainstreaming of students with disabilities in general music classes.

- Conducted a Design Team meeting to reach a consensus in establishing design principles to guide development of the product.

- Reviewed existing and emerging technologies as possible delivery options for the training program.

- Searched the literature to determine future trends in technology that would impact on the product.

- Surveyed the marketability of delivery options to ensure the widest possible market within the target audience.

- Secured industry support for the proposed product and developed a marketing approach.

In the following pages, we elaborate on these accomplishments within the framework of existing research and practice related to the integrated music class. As will become evident in this detailed report, the development of an in-service training program employing videodisc technology meets an essential need in the professional development of music teachers. By enhancing and promoting mainstreaming efforts, the proposed training program will help to accomplish the greater goal of ensuring that *every* student receives the maximum benefit from music instruction.

CHAPTER 1

MAINSTREAMING AND MUSIC EDUCATION

Since the enactment of P.L. 94-142 in 1975, mainstreaming in the general music class has become a reality. In the intervening years, more and more elementary and middle school music educators have been teaching classes which include exceptional children. In surveying mainstreaming practices in the general music education class, VSA Educational Services has identified a clear need for a flexible in-service training program that can be implemented throughout the nation's 15,387 school districts.

BACKGROUND

Within the elementary and middle school curricula, music classes provide unique opportunities for mainstreaming students with disabilities into the general educational setting. More than two-thirds of America's music educators have some contact with students with disabilities and extensive research has identified educational approaches to mainstreaming in music classes. Still most music teachers consider themselves ill prepared to implement the necessary curricular and program modifications for mainstreamed students.

Music educators have long recognized the importance of music in the education of all children, and the motto of the Music Educators National Conference (MENC) -- "Music for Every Child and Every Child for Music" -- predates the mandate of P.L. 94-142. Despite the pioneering concern of music educators, the enactment of P.L. 94-142 still caught them unaware. Before P.L. 94-142, music educators had advocated music education as part of the special education curriculum, not the mainstreaming of special education students in general music classes (Graham and Beer 1980). Most elementary and middle school music teachers considered music education for exceptional students as the purview of the special education teacher or the music therapist.

P.L. 94-142 called for the education of children with disabilities in the least restrictive environment. The law specifically stated "that to the maximum extent appropriate, handicapped children, including children in public or private institutions or other care facilities, are educated with children who are not handicapped . . . ." The impact of this law on elementary education in general and on music education specifically was immediate and far reaching. The effect on the music

class is indicated in a survey of music educators undertaken in 1980. Addressed to practitioners, the survey measured elementary and secondary teachers' contact with students with disabilities. Of the teachers surveyed, few had had contact with special education students before the enactment of P.L. 94-142 in 1975. By 1980, 62.9% of the music educators reported professional involvement with students with disabilities (Gilbert and Asmus 1981). Of the elementary school music teachers represented in the survey, the percentage was even higher, 76.8%. A smaller study conducted five years later (1985) indicated that 92% of the music educators surveyed had special education students in their general education music classes (Hock, *et al.* 1990).

Music educators met this extended role with apprehension. Although the majority of music teachers supported the concept of "Music for Every Child and Every Child for Music," they saw themselves as unprepared to successfully mainstream students with disabilities into the general class (Gilbert 1977). Not only had their professional interaction with students with disabilities been limited, but very few had any specific training in special education. They did not know what to expect from these students, how the presence of these students would affect their classes, or how to adapt their teaching methods to meet special needs. Prof. Keith Thompson of Pennsylvania State University has characterized these concerns as fears:

> We fear we will not be able to control [students with disabilities] in class, that we may embarrass them by asking them to do something beyond their capabilities. We fear that "letting them in" will decrease the music quality of our performances or that by assuming responsibility for handicapped students, we will be further taxing our time and energy. Most of all, we fear our own reaction to people who are noticeably different (Thompson 1990).

That Prof. Thompson should still identify these fears in 1990 is somewhat surprising since the bibliography included within this report indicates the study of mainstreaming in music education is an ongoing field of inquiry. Researchers in music therapy and music education began investigations of effective teaching techniques while practitioners published anecdotal accounts of their experiences in the mainstreamed class.

Supporting these efforts, national organizations have sponsored research and published the findings. The principal professional organization of music teachers, MENC, maintains a Music for Handicapped Learners network through its state organizations. In 1980, MENC with the National Committee, Arts for the Handicapped (the predecessor to Very Special Arts) produced *In Tune with PL 94-142*, which outlined the goals for the mainstreamed general music

class, gave a sample curriculum, and suggested possible teaching strategies. In its approach to the music class, *In Tune with PL 94-142* further reinforced the major principle behind the mainstreamed class by tying it to curricular objectives for music education. It states that:

> . . . the goals for music education for handicapped learners do not differ significantly from the goals for music education for all learners. The process of learning to perform, create, and respond to music makes a significant contribution to the development of that person which is uniquely human (Thompson, *et al.* 1980).

The recognition of a common educational goal for both special and general education students marks only the beginning of the process of successful mainstreaming. The burden for realizing this goal falls to music educators. Their abilities to reach a diverse student population ultimately make the mainstreamed class work.

LITERATURE ON MAINSTREAMING AND MUSIC EDUCATION

The research on mainstreaming students into music classes is as diverse as the populations within these classes. Different branches of research cover:

- interventions developed to accommodate specific disabilities in general music classes;
- basic teaching principles for use within the mainstreamed class; and
- quantitative analyses which measure the effectiveness of teaching techniques and specific interventions in assisting students in general music settings.

These areas of research are represented in several major professional journals. *The Journal of the International Association of Music for the Handicapped* (which ceased publication in 1991) frequently focused on the development or effectiveness of specific interventions while the *Music Educators Journal* repeatedly carries articles on mainstreaming and classroom teaching, including an entire recent issue (April 1990) devoted to this subject. *The Journal of Research in Music Education* often reports on case and population studies related to mainstreaming students with disabilities into the general music class.

In addition to these journals, research in the subdivision of music and mainstreaming has been reported in monographs and dissertations.

Prof. Richard Graham of the University of Georgia and Alice Beer of the Baltimore, Maryland Public Schools have outlined the basic tenets of managing the mainstreamed class in their 1980 monograph which reached its second edition in 1986, while Prof. Betty Atterbury of the University of Southern Maine just produced a new study of mainstreaming and music education in 1990. Dissertations on the subject have tended to involve case studies of mainstreaming in specific school systems. (See bibliography in Appendix A.)

Throughout the literature, certain basic themes recur that address the basic structure and strategies needed to successfully mainstream students with disabilities into the general music class. The guiding principle for teaching the mainstreamed class is "what is good for the exceptional student is exceptionally good for the general student" (Graham 1988). This statement recognizes that all students can be helped when the teacher breaks down concepts into basic components, ensures that all students understand directions and class rules, properly paces the class, and allows for differing levels of individual development.

In addition to these basic teaching techniques, the literature reveals that the music educator must have a certain foundation in special education. Prof. Joan K. Lehr of the Ohio State University summarizes the necessary knowledge and skills required to teach a mainstreamed music class:

- knowledge of the characteristics of various handicaps,
- knowledge of learning modalities,
- knowledge of the role of the music educator in the Individualized Education Program process,
- skill in assessing musical development of handicapped learners,
- skill in establishing music education goals and instructional objectives for handicapped learners,
- skill in developing teaching strategies appropriate to the modes of learning of handicapped learners, and
- skill in modifying music education experiences to meet the needs of handicapped learners in a mainstreamed classroom (Lehr 1982).

After music teachers have mastered the knowledge and skills detailed by Lehr, the literature indicates that teachers should turn their attention to classroom management. This component is tied to

teaching strategies, and a successfully planned class will often alleviate behavioral problems by keeping all children involved in the lesson (McCoy 1982). Research suggests the following guidelines for the mainstreamed class:

- Pre-plan each moment of the class.
- Set specific instructional goals for each session.
- Communicate goals clearly.
- Use a multisensory instructional approach to meet goals.
- Provide reinforcement for instructions and major points of the lesson.
- Employ cooperative learning to assist students who need additional help and to build cohesion in the class.
- Specify rules of behavior.
- Recognize appropriate behavior; address inappropriate behavior.
- Change the focus of the class from performance to teaching and learning.

By employing these techniques and carefully structuring the classroom environment, music teachers may succeed in mainstreaming students with disabilities into their classes. Since the literature reveals the necessary techniques and strategies to successfully teach the mainstreamed music class, the task for most music educators (and those who train them) is finding ways to implement these strategies. The translation from theoretical components of mainstreaming to practice has been less successful, and teachers often fault the availability of training (Thompson, 1990).

TRAINING OF MUSIC EDUCATORS

Since the enactment of P.L. 94-142, there has been an increasing demand for in-service training of music educators in the field of special education. This demand results partly from the mandate of the law, which calls for and establishes funds to support training of educators to address the needs of students with disabilities. It also arises from the recognition by MENC, school systems, and individual music educators that music teachers must be familiar with the developmental profiles of *all* their students. MENC's standards for the music teacher require that "each music educator working with

special education classes . . . [receive] formal training in special education" (George 1986).

Despite this emphasis on teacher preparation, training for music teachers is inconsistent across the field. On the pre-service level, most university music education programs include a segment on special education in their basic methodology course, but few programs devote entire courses to special education for the music teacher or require their students to take courses in the field of special education.

In terms of in-service training, some school districts provide workshops and classes for their music teachers. A pioneering project was the Oregon Plan for Mainstreaming Music. Designed primarily for elementary general music teachers, this program created a workshop to train teachers which could be disseminated in school districts across the state (Sheridan, 1979). Other programs include *Music Education and the Special Learner* developed for staff training in the Philadelphia Public Schools by Dr. Ida Daniel Dark (Dark 1988) and *Cooperative Learning in Music* by the Maryland Music Educators Association to help teachers use small groups within the mainstreamed class to facilitate full integration of students (Alexander, *et al.* 1991).

While these programs represent significant progress in training music educators for the mainstreamed class, they remain the accomplishment of more progressive school systems or the result of personal initiative on the part of individual music educators. From our interviews with music teachers across the country and our review of the literature, we find that most music educators have little access to training programs tailored to mainstreaming in the elementary and middle school music curriculum. As we discovered during this feasibility study, the field has produced tips for mainstreaming, and suggestions are included in some music texts for elementary schools. However, the music teacher needs a systematic means to understand the goals and expectations for mainstreaming, basic protocols in teaching exceptional children, practical advice on planning lessons, and a way to observe the basic teaching techniques in mainstreamed classes.

CURRENT STATUS OF MAINSTREAMING IN SCHOOLS ACROSS THE COUNTRY

A mainstreamed music class reflects the diverse population of the school or the school district. To attempt to define a typical mainstreamed class is folly. A mainstreamed class in a rural community may bear little resemblance to a corresponding class in its neighboring county or to a class in an inner city school. These differences

in population and makeup of the mainstreamed class would seem to make the music teacher's task insurmountable. However, a study by education researcher Stephen J. Taylor demonstrated that music classes which mainstream a wide variety of students with disabilities have been successful when music teachers employ the necessary intervention strategies (Taylor 1988).

In accepting Taylor's analysis, there should be an immediate distinction between *mainstreaming* and *dumping* (Atterbury 1990). Mainstreaming occurs when the music educator in consultation with the special education teacher and the administration decides on the placement of students with disabilities in the class (Fagen, *et al.* 1986). Dumping occurs when students with disabilities are arbitrarily placed in a music class to meet an administrative mandate such as creating a planning period for special education teachers or providing some interaction between exceptional and general education students.

To distinguish between mainstreaming and dumping, MENC established a set of standards for the elementary school program. While recognizing that "all children need to have regular and continuing musical experiences that lead to satisfaction through success in producing musical sounds . . . " (George 1986), MENC's standards outline the conditions under which mainstreaming may be successfully implemented:

- When handicapped students are mainstreamed into regular music classes:

  a. music educators are involved in placement decisions;

  b. placement is determined primarily on the basis of musical achievement;

  c. placement does not result in classes exceeding standard class size; and

  d. placement does not result in a disproportionate number of handicapped students in any class (George 1986).

Unfortunately, the MENC standards reflect the ideal situation rather than reality. For most music educators, the size and enrollment of their classes are determined without their input. Factors such as classroom availability and scheduling usually outweigh considerations of the individual needs of their students. Added to these factors is the unique situation of general music teachers compared to their colleagues. They often serve as the music teacher for several schools, and the number of students whom they see weekly can reach 500. The somewhat 'nomadic' existence of music teachers may leave little

time to confer with educators or administrators. Their contact with other music teachers is also severely limited so that they do not benefit from peer interaction.

Given the special needs of elementary and middle school music educators, VSA Educational Services seeks to assist these individuals in managing mainstreamed classes. The product design articulated in this report represents a complete training package that addresses the needs of music teachers. It will be designed for music teachers in schools across the country to help them develop the knowledge, skills, and positive attitudes required to work effectively with exceptional children in the mainstreamed class. In designing this program, our overall approach acknowledges the realities of the general music education class and presents specific information and practical techniques that will work to expand teachers' thinking and methods, while promoting the mainstreamed class as a positive musical and teaching experience.

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CHAPTER 2

PHASE I ACTIVITIES

In undertaking this feasibility study, VSA Educational Services sought to investigate the specific training needs of music educators in mainstreaming students with disabilities into general education settings. In support of this study, VSA Educational Services:

- conducted an exhaustive search of the literature,
- identified experts and practitioners in music education and related fields,
- developed an interview instrument,
- interviewed experts and practitioners,
- observed music education classes,
- investigated available technologies, and
- conducted a Design Team meeting.

In preparation for this feasibility study, we held meetings with the executive staff of the Music Educators National Conference (MENC) to gain their input in the study. MENC provided us with inhouse documents related to music education and mainstreaming and an initial list of experts and practitioners.

LITERATURE REVIEW

VSA Educational Services undertook an exhaustive search of resources related to music education, teacher training, and special education. This review included online searches of the Dissertation Abstracts, ECER (Exceptional Child Education Resources), Education, ERIC (Educational Resources Information Center), Music, PsycLit (Psychological Abstracts), and Sociological Abstracts databases through the BRS (Bibliographic Retrieval Services), Dialog, and Wilsonline systems. Subject searches for monographs and analytics were conducted through ALADIN, the online catalog for the Washington Area University Consortium, which includes Galludet, George Mason, George Washington, and Georgetown universities. In addition, we surveyed the resources of the Library of Congress including the Music

Section of the National Library Service for the Blind and Physically Handicapped. To supplement the published research, we contacted researchers in the fields of music education, special education, and teacher training to obtain copies of pertinent works in progress. The resultant bibliography is included in Appendix A.

DEVELOPMENT OF INTERVIEW INSTRUMENT

The next stage in the feasibility study was to design an interview format to guide discussions of the proposed product with experts and practitioners in the fields of music education, teacher training, and/or special education. This format was engineered to cover all aspects of the training program (such as teaching strategies and classroom management) and to stimulate discussion. However, the interview protocol was flexible enough to focus the conversation on each interviewee's experience in teaching a mainstreamed music class or his/her research in the field. This format and open-ended questions allowed us to evaluate concepts identified in the literature search as well as to solicit new ideas and practices. A copy of the interview instrument is included in Appendix B.

IDENTIFICATION OF EXPERTS AND PRACTITIONERS

To supplement its review of the literature, VSA Educational Services identified thirteen major practitioners and researchers in the fields of special education, music education, teacher training, and music therapy. The criteria for selecting interviewees included:

- experience as a teacher of a mainstreamed music class,
- experience in the training of music educators, and
- proven research in the field of music education, teacher training, and/or special education.

We then interviewed these experts at length. Through these interviews, we sought the following:

- information on the most current research regarding music education,
- identification of the most effective teaching techniques and interventions for use in a mainstreamed class, and
- establishment of ongoing working relationships with recognized leaders in the field.

Interviews took an average time of 1 to 1.5 hours. While structured to capture information on all of the target questions, the interviews were flexible in order to allow the interviewees to expand on those areas in which they had greatest expertise. Through this variable format, we were able to learn much about the ongoing research as well as the state of the art of teaching a mainstreamed music class.

Most of the interviews were conducted over the telephone though two were conducted in person. Telephone interviews allowed us to contact the leading practitioners and researchers regardless of their location and ensured that we had a sampling of practitioners that covered a broad demographic base.

The following persons were interviewed:

Terri Burdette teaches music at Lucy Marnsley Elementary School in Montgomery County, Maryland. She began teaching music in secondary school. Currently, she teaches music in elementary school in Rockville, Maryland, in a total communications school for hearing impaired.

***Ida Dark, D.M.A.** is a music therapist who teaches music education in Philadelphia, Pennsylvania. Dr. Dark has developed a model curriculum to train music educators to teach mainstreamed classes for the Philadelphia Public School System. She also serves on the national Board of Directors of Very Special Arts.

Alice-Ann Darrow, Ph.D. is an Associate Professor of Music at the University of Kansas and a specialist in mainstreaming and music education. She specializes in music education for exceptional children and conducts workshops nationwide that introduce mainstreaming techniques to music teachers.

***Richard Graham, Ph.D.** is Professor of Music at the University of Georgia and is the Director of its Music Therapy Program. He is the author of a book on mainstreaming and music education and contributed to the music component of P.L. 94-142.

Jane Hughes, M.Ed. is a music educator in Tallahassee, Florida. She currently coordinates a program for music education majors at Florida State University which involves these teachers in both special education and mainstreamed classes.

Betty Krebs is a music educator in Chicago, Illinois, where she also teaches college level courses on music education and the exceptional child. She has also written a sample curriculum for the National Committee, Arts for the Handicapped (now Very Special Arts) and contributed to professional journals.

Carl Mitchell is the founder of the Learning Disabilities Association of Montgomery County, Maryland. He teaches music (performance) to persons with disabilities and counsels persons with learning disabilities.

Barbara McCann is an elementary school teacher in the Baltimore County public schools. She also teaches two courses on music for the exceptional child at Towson State University.

***Marie McCarthy, Ph.D.** is an Assistant Professor of Music Education at the University of Maryland. She specializes in training music educators to teach on the elementary and middle school levels. She holds a Ph.D. from the University of Michigan and her research fields include music as cultural expression.

Alice McGinnis teaches at Glen Haven Elementary School in Silver Spring, Maryland. She has held the Special Learning Chair at the University of Maryland, which places practitioners in the field of Special Education in the University setting as a resource for teachers in training.

Linda Pointer, Ph.D. teaches music education at Clearwater College in Florida. Before moving to Clearwater, she worked for many years as an elementary school music teacher in Indianapolis and coordinated that city's Art and Education Drive.

Gail Schaberg, Ph.D. is on the faculty of the Crane School of Music in Potsdam, New York, where she teaches courses on music for the exceptional child. She is also the author of MENC's *Tips on Mainstreaming*.

Keith P. Thompson, Ph.D. is a Professor of Music Education at Pennsylvania State University. He served as the editor of *In Tune with PL 94-142*, edited a special issue of the *Music Educators Journal* devoted to music education and mainstreaming (1990), and conducts workshops across the nation on mainstreaming techniques for music educators.

* Denotes a member of the Design Team.

INTERVIEWEES AND THEIR SPECIALTIES

Expert	Music Education	Elementary Education	Special Education	Classroom Teacher	Teacher Education	Researcher/University Affiliation
Burdette	•	•	•	•		
Dark	•	•	•	•	•	
Darrow	•		•		•	•
Graham	•		•		•	•
Hughes	•	•	•	•		
Krebbs	•	•	•	•	•	
Mitchell	•		•			
McCann	•	•	•	•	•	
McCarthy	•				•	•
McGinnis	•	•	•	•		
Pointer	•	•		•	•	•
Schaberg	•				•	•
Thompson	•				•	•

INTERVIEWS WITH EXPERTS AND PRACTITIONERS

The professionals being interviewed were asked to discuss their background in music education, teacher training, and special education as it related to the mainstreamed music class. Depending on their experience and expertise, they then discussed the mainstreamed music class, the challenges it presents to the music educator, and the skills needed to successfully teach a diverse population within a single class. Interviewees also discussed the availability of in-service training to music educators and the specific areas which this training should address.

The themes and scope of the interviews varied with the expert. Some of the interviewees focused on more general topics and their overall philosophies of mainstreaming and music education; others talked about specific teaching techniques that are effective in the mainstreamed class. These comments fell into two general categories.

1) What the music teacher needs to know.

2) How to convey information on disabilities, intervention strategies, and teaching techniques in an in-service program.

The following generalizations can be drawn from the expert interviews as a group:

1) What the music teacher needs to know;

- specific knowledge about P.L. 94-142, the philosophy guiding the law, and its implications for general music teachers;
- information about prevalent disabilities including physical and mental characteristics, abilities, and challenges associated with each disability;
- specific teaching techniques that are effective with exceptional children;
- ways to prepare all students for mainstreaming;
- classroom management techniques for teaching the mainstreamed class;
- information on working effectively as a team of teachers/administrators in teaching a mainstreamed class; and

- resources related to mainstreaming, music education, and teacher education and training.

2) How to convey information on disabilities, intervention strategies, and teaching techniques in an in-service program:

- include video component to sensitize the music teacher to students with disabilities and to demonstrate teaching techniques and strategies;
- begin with techniques familiar to music educators and gradually broaden the scope to include specific information about mainstreaming;
- attempt to address attitudes that prevent the teacher from implementing mainstreaming strategies.

All those interviewed voiced a strong need for an in-service training program that could be implemented at the school level. Additionally, they all agreed that a video component was essential to relieving some of the principal concerns of music educators. Barbara McCann, a music educator for 23 years in the Baltimore County Public Schools and adjunct faculty at Towson State University, captured the views of her colleagues in a letter to us. She stated that the proposed video-based program would address both pre and in-service training needs. In stressing the impact of such a training program, she states:

> There are only a few courses that attempt to teach music educators about the various handicapping conditions, offer field experience, and discuss how to cope with the various disabilities.

McCann's comments reinforced the information in the literature and comments gathered from other experts. All those interviewed noted that allowing music educators to see students with disabilities participating in a music class would alleviate many of the music teacher's fears. They further stressed the ability of video to substitute to some extent for field experience.

Summaries of all interviews are found in Appendix C.

OBSERVATIONS OF MUSIC EDUCATION CLASSES

As an additional research component which was not listed in our original proposal, members of the Design Team observed two general music classes at Sparks Elementary School in Baltimore County, Maryland. One of the classes contained children with learning

disabilities while the second class employed the same lesson plan for a strictly general education setting. The observation allowed us to see first hand the types of teaching strategies that are employed for the mainstreamed class. After our observation, we conducted an extensive interview with the teacher to determine the interventions and techniques that she employed in the class. We also discussed the students, their progress in the class, how the instructor established individual goals for these students, and the long-term impact of the interventions on the progress of the students.

INVESTIGATION OF AVAILABLE TECHNOLOGIES

To ensure a thorough investigation of available technologies, VSA Educational Services engaged the Special Education and Rehabilitation Group of Macro International. This group specializes in the development of instructional materials that employ computer software and video technologies. The group also directly serves the rehabilitation community by operating the National Rehabilitation Information Center (NARIC).

Macro researched the types of technology that could deliver a video-based training program. In conducting the review, VSA Educational Services asked that they investigate state of the art systems, the availability of these systems within schools across the nation, and marketing projections for emerging systems to ascertain the most appropriate delivery system for the training programs. After their review, we met to discuss their findings and then presented these findings at the Design Team Meeting. After evaluating the available options, the Design Team recommended a videodisc based program. Technology is discussed in detail in Chapter 3.

DESIGN TEAM MEETING

After completing the review of the literature, the interviews, and the investigation of technology, we began to synthesize our findings in preparation for the Design Team meeting. We selected participants for the Design Team meeting, established an agenda for the meeting, and wrote a report summarizing our findings to date for distribution to participants. This material was reviewed by our staff, two specialists from Macro International, and a specialist in music education and therapy. After incorporating the comments from the review, it was mailed to each Design Team member.

The preliminary report served as a basis for discussion, with the Design Team exploring the application of the previous months' research to an in-service training program. The Design Team identified the elements of a music class that distinguish it from other elementary and middle school classes and then outlined teaching

techniques and interventions to meet the specific needs of the music educator. In addressing these aspects of the music class, the Design Team made certain that their suggestions considered needs of both exceptional and general education students.

After considering the content of the proposed in-service training program, the Design Team discussed the best means to convey these techniques using video-based technology. A brief presentation on the various multimedia options preceded the discussion. The Team then considered what needed to be seen (i.e., the content of the video element) and how the details should be presented on the video in conjunction with the strengths and weaknesses of the various technological options. Also addressed as part of this issue was product dissemination and the impact of the choice of a particular technology option on the marketability of the product.

The specific topics discussed as part of this meeting are outlined in the agenda which is included in this report as Appendix D.

The Design Team Members are:

Terri Allen, M.A. has worked for over 10 years as a writer, curriculum developer, and video producer. She has developed numerous training programs for national distribution on topics ranging from problem-solving to management to communication skills. Ms. Allen has a background in theater and is a singer. She holds a B.A. and an M.A. in theater.

Eileen Cuskaden, M.S. is the Director of National Programs for Very Special Arts where she is responsible for the development and implementation of a variety of arts and art education projects throughout VSA's national affiliates in the 50 states. She has served as an administrator, psychologist, and teacher in various special education settings and with the U.S. Department of Education's Bureau of Education for the Handicapped and the U.S. Senate Subcommittee on the Handicapped. Ms. Cuskaden has an M.S. in educational psychology from the State University of New York at Albany.

Ida Dark, D.M.A. currently teaches music to K-4 children with some special education needs. Before this position, which she has held for the past four years, she taught mainstreamed classes in the Philadelphia Public Schools. She is a certified music therapist whose doctoral dissertation dealt with music education and severely disabled children. She has developed a curriculum for a mainstreamed music class along with sample lesson plans.

Richard M. Graham, Ph.D. is a Professor of Music and the Director of the Music Therapy Program at the School of Music at the University of Georgia. Prof. Graham is an author of numerous articles and

contributor to books on mainstreaming exceptional children into the classroom and has created an audiotape entitled "Voice of Experience" (produced by MENC) in which he describes strategies for mainstreaming.

Carolyn Harris, Ph.D. brings substantial experience in instructional design, computer-assisted instruction development, and program evaluation. As a senior manager at Macro, Inc., she has directed five technology-based product development projects including three interactive videodisc projects. Dr. Harris was for many years a special education teacher in the public schools, and her expertise in classroom processes and instructional development are supplemented by a strong a background in computer and videodisc technology. Dr. Harris has a Ph.D. in educational research and evaluation from the Virginia Polytechnic Institute and State University.

Marie McCarthy, Ph.D. is an assistant professor of music education at the University of Maryland. She specializes in training music educators to teach on the elementary and middle school levels. She holds a Ph.D. from the University of Michigan and her research fields include music as cultural expression.

Martha McCoy, M.Ed. is the instructional specialist for music in the Baltimore Country School System where she guides curriculum development and maintains the music teacher's resource center.

David D. McKinney, M.A. is Program Development Associate for VSA Educational Services. He brings to this position an extensive background in information science and as a researcher. Prior to joining VSA Educational Services, he served on the reference staff of the University of Virginia Library. Mr. McKinney holds an M.A. from the University of Virginia and is currently a Ph.D. candidate in architectural history at Virginia.

Mark R. Reynolds, Ph.D. is the Principal Investigator for this project and Director of Program Development for VSA Educational Services where he is responsible for the identification, design and development of new projects that build on and expand the work of Very Special Arts in arts access and education. Project P*art*nership (an OSEP-funded project to increase self-advocacy through the arts) and an Information Center on Substance Abuse and Disability (funded through the Office for Substance Abuse Prevention) represent two recent projects which Dr. Reynolds designed. Dr. Reynolds has a Ph.D. in English from the University of Virginia and six years teaching and administrative experience at the college level.

Elaine Robey, M.A. has been involved in research on the integration of technology into school settings, and especially into special education programs, for the past five years. She has also participated in the

design and development of several multimedia products. These products include: an award winning interactive videodisc on math skill assessment and training of handicapped youth in transition from school to work and an interactive videodisc for substance abuse programs for mildly handicapped and at-risk middle school students. She holds a masters degree in instructional technology from the University of Maryland.

PRELIMINARY DESIGN DOCUMENT

After identifying the design principles in the Design Team meeting, we developed an initial plan for the design of the in-service training program. This process involved intensive review and discussions of the Design Team's recommendations with experts and interviewees. We then sent an initial draft of the feasibility study to the members of the Design Team and to the interviewees for further comment, and these comments are incorporated in this study. The specifics of the design plan are described in Chapter 4.

CHAPTER 3

SURVEY OF AVAILABLE TECHNOLOGIES

Because the delivery mode is crucial to the success of the proposed training program, VSA Educational Services contracted with Macro, International to conduct an extensive survey of available technologies. After completion of this study, the Macro staff discussed the possibilities with VSA Educational Services. Together, we decided on several options to be presented at the Design Team meeting. The Design Team further evaluated these technologies. This chapter summarizes the findings.

OVERVIEW OF VIDEO-BASED TECHNOLOGIES

Our early thinking about strategies for developing an in-service training program for music educators, as presented in the proposal submitted to OSEP for Phase I funding, specified investigation of interactive videodisc (IVD) technology as the delivery system. (It should be noted that in the industry, it is Level 3 videodisc that has become synonymous with the term IVD). Information from the preliminary review of literature for the proposal, revealed three key issues as barriers to mainstreaming:

- lack of practical experience in the design of instructional strategies to ensure learning by students with disabilities,
- insecurity concerning strategies for managing students, and
- little administrative support for serving these students.

We wanted the program to be practical and show real-life situations to help alleviate the problem of lack of experience. Further, we wanted the program to be accessible, so we were very much interested in investigating delivery systems that would represent the largest possible established base of hardware.

We began with the notion that Level 3 or IVD might be a very likely medium for the program. Some of the inherent qualities that have made IVD particularly attractive to educators for over a decade include:

- The capability of full interactivity equivalent to that in the best traditional computer assisted instruction (CAI) programs,
- The ability to present real-world images in both full motion and still form,
- The capability to provide realistic sound through access to dual audio tracks, and
- The ability to combine text and graphics from the computer program with photographic quality images from the videodisc itself.

During the development of our design, particularly as interviews with experts were conducted, the need for video to convey critical information was reinforced. First, we determined that use of video is essential for showing music educators the range of prevalent disabilities. In addition, video simulation of real classroom situations is necessary to demonstrate a target behavior or specific learning problem, model an intervention, and present a result that shows development towards a solution.

FINDINGS OF THE DESIGN TEAM

The Design Team expressed strong feelings that the product should be developed for use in group training. The Team advocated an integrated training package, which might include a training guide, text, workbook, and supporting video, administered by a trainer during a teacher in-service session or by an instructor in a pre-service class. The Team further agreed that the program should also have the capability to be used individually to enable access to the information when no group session is available, to provide refresher training, and to allow for some self-pacing. However, since the Design Team preferred group delivery of the program, use of Level 3 video disc, which is more appropriate for individual training, needed further consideration.

Simultaneous to our investigation of the feasibility of using Level 3 videodisc, we investigated a variety of other multimedia options. (Multimedia refers to a group of technologies, of which IVD is one, that allow the developer to bring together text, graphics, sound, and video.) The Design Team considered several technologies for delivery of the program's information including Level 1 videodisc, Compact Disc Read Only Memory (CD-ROM), Digital Video Interactive (DVI), Compact Disc Interactive (CD-I), and videotape. CD-ROM was deemed inappropriate due to its inability to provide motion video. DVI has

great potential, but was judged as too expensive for development in this project. And, at this early stage of its development, CD-I also was rejected because its future availability in the schools is uncertain.

LEVEL 1 VIDEODISC

From our investigation of multimedia options, we determined that Level 1 videodisc is the most feasible media for the product. While either videotape or videodisc could possibly meet the video requirement, Level 1 videodisc presented a stronger delivery option. Level 1 interaction includes basic level play, user-controlled action features, and the ability to randomly access the contents of the disc through designation of picture or chapter codes. Level 1 programs are not linked to a microcomputer as are Level 3 programs. Consequently, they require no software programming after the disc is mastered.

Level 1 videodiscs contain two disc formats: Constant Angular Velocity (CAV) and Constant Linear Velocity (CLV). The basic differences are in autostops, search capabilities, and mastering costs. Producers prefer CAV unless the program requires more than 30 minutes of video or one has a higher-end videodisc player (e.g., the Pioneer 8000) with a capacity to simulate the play action of CAV with a CLV disc. The action features of CAV consist of autostops, fast and slow motion, forward and reverse play, scan, search by chapter number and with autostop, search by frame number, step frame, and still/freeze frame (3M, 1991).

The capabilities of Level 1 Videodisc are extremely useful in group training situations. For this product, video will be one component of a training package which also includes a text and workbook, all of which would be administered by a Facilitator. In stand-up or personal delivery training, control, operation, and pacing of the session are critical concerns. Thus, Level 1 CAV format videodisc presented the best choice because of the ease and speed of accessing a desired motion sequence or still frame to support the Facilitator's presentation. The ability to pick and choose what will be shown allows the Facilitator to vary, modify, or abbreviate the presentation. Autostops programmed into the disc or frame numbers provided in the text can be accessed through the player's handheld remote control keypad.

To coordinate the Facilitator's comments and the print material with the videodisc presentation, a barcode in the Facilitator's guide will provide quick and accurate access to information on the disc. When the barcodes are scanned by an optical reader pen, they instantaneously links the text (whether textbook format or Facilitator handbook) and the video stored on the videodisc without the trainer having to remember frame or chapter numbers. This results in

smoother and more integrated lessons (Fritz, 1991). Textbook publishers have started to include special barcodes with their teachers' editions of selected texts (Kinnaman, 1991), and the percentage of barcoded videodiscs for K - 12 education has risen from 18.5 percent to almost 30 percent of the total number of available titles (Fritz, 1991). Kinnaman (1991) notes that barcodes will likely prove to be a powerful incentive in encouraging teachers to explore alternative teaching styles that move them and their students beyond the textbook. We believe that this multimedia combination offers an equally compelling instructional delivery system for adult learners.

AVAILABILITY OF SUPPORTING HARDWARE

Since Level 1 CAV format videodisc players comprise most of the established base of videodisc players in schools, such a system is particularly viable for this project. In its Technology News (1991) column *Educational Technology* reports results of a study conducted by Market Data Retrieval (MDR) that included data on newer technologies. The responses, were collected during the 1990-91 school year from 40,000 schools and 3,600 school districts that enroll nearly 20 million students. This represents almost 50 percent of the total USA K-12 public enrollment. MDR found over 9,000 [19%] schools reported using laser videodiscs. Another estimate is 20,000 videodisc players nationwide in public and private schools *(Washington Post*, 1990). The majority of these are lower-end players designed for Level 1 videodisc programs (Fritz, 1991). *Technology in Education 1991/92, T.H.E. Journal's* seventh annual survey of subscribers, which included 1,000 randomly selected school district subscribers [approximately 64 percent overall response rate] and focused on 1990 year-end installed base of microcomputers and the 1991 "Plans to Purchase," found a general increase in purchases of all types of hardware. Further evidence of the growing use of videodisc was apparent in plans to buy software reported by the *T.H.E. Journal* respondents who projected purchase of 107,500 instructional videodiscs [estimated at $32,250,000]. In addition, confirmation of increased interest in and movement toward use of barcodes as an integral part of instructional materials is shown by availability of both Pioneer and Sony produced players with barcode readers, and plans by Panasonic to have its player-reader on the market in mid-1992 (Fritz, 1991).

SUMMARY OF FINDINGS

We believe that this in-service or pre-service training program should be developed for use in group presentation to be delivered by a Facilitator or instructor through an integrated package, which includes a text, workbook, and supporting video. We believe that the

primary video product should be developed as a Level 1 videodisc linked by barcodes to the text. Specific hardware need not be defined since the Level 1 videodisc can be used on most available players. Also, since Level 1 discs are not linked to a microcomputer, no software specification is warranted.

To allow for program use where videodisc is unavailable, we further recommend the concurrent production of a videotape version. When establishing design specifications, it will be possible to balance the requirements of both a Level 1 videodisc and a videotape. The costs will not be significantly increased while the videotape greatly expands access to this product. In addition to providing similar training to those audiences who have no access to videodisc equipment, the videotape offers the flexibility to view the product independently whenever and wherever teachers choose. This will serve to make the purchase and use of the program attractive to individuals and more appealing to school districts.

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CHAPTER 4

DESIGN PLAN

The product design articulated in this chapter represents a complete training package that addresses the needs of elementary and middle school music teachers as identified during the feasibility study. *Music for All Children* (our tentative title) will be designed for music teachers in schools across the country to help them develop the knowledge, skills, and positive attitudes required to work effectively with exceptional children in the mainstreamed class. Our overall approach is to acknowledge the realities of the general music education class and to present specific information and practical techniques that can expand teachers' thinking and approach, while consistently promoting the mainstreamed class as a positive musical and teaching experience.

TARGET AUDIENCE CONSIDERATIONS

All of the various research activities undertaken during this phase of the project and described in this report emphasized the practical reality of the music teacher's job, its demands, challenges, and rewards. The characteristics of the target audience suggest a number of key characteristics for the proposed training product. These are described briefly below:

- **Well-researched.** Like their peers in other disciplines, music teachers are professionals who pride themselves in musical and educational accomplishment. In-service training for this group must reflect accepted standards for music education and for classroom technique. As demonstrated throughout this report, VSA Educational Services has conducted an extensive review of the current literature on exceptional children and mainstreaming in music education. In addition, we have worked firsthand with numerous experts and practitioners in the music education field to expand our understanding of the realities of the music class, today's school environment, and the kinds of teaching strategies and classroom management techniques currently practiced by most teachers across the country. The themes, content, and approaches that will be captured in this package will reflect the most current theories of music education and proven practices for integrating students with special needs in general music classes.

- **Practical**. Today's music teachers are extremely busy! They typically teach more students than the average teacher and work in a greater variety of class settings and sizes (large general music classes, specialized chorus or band classes, etc.). Given the many demands on music teachers' time, they need practical, focused information and adaptable teaching strategies that can be incorporated into their everyday life. While research and theory must provide the underpinning for the training, these teachers need practical information and approaches that they can use in the music class. To this end, the content, approach, and format of the proposed package have been selected and designed with a goal of efficient but effective training for maximum use in the field.

- **Comprehensive**. As parents and disability groups advocate increased mainstreaming, general music teachers will see increased numbers of children with disabilities (and, potentially, with more severe disabilities) in their classes. Though no single training package can include everything teachers will ever need to know about exceptional students, a training package must be sufficiently comprehensive to give teachers necessary background on prevalent disabilities and include video segments that actually show a variety of special students participating in general music activities. Similarly, the techniques selected for depiction in the video and discussion in the print materials must be sufficiently varied to include a range of disabilities and music education activities as well as exemplary of a range of techniques and teaching principles. In addition, resource lists, bibliographies, sample lessons plans, etc., included with the materials must address a range of potential teaching settings.

- **Innovative**. The technological advances in videodisc offer unique opportunities to advance in-service training for music educators. Through the use of bar coding in the supporting print materials, the trainee can tie specific texts to particular video segments. In addition, since the videodisc content is not linear (like a videotape), various segments of the video can be shown multiple times throughout the program to reinforce learning and highlight different aspects of the scenario. Dual audio tracks allow even greater flexibility.

- **Accessible.** Our research indicates that music teachers are most likely to access this training package in three ways:

    1) in-service, facilitator-led workshops;

    2) in-service self-study,

3) or pre-service programs.

Our proposed design allows use of the training program in all three ways. There will be a facilitator guide (for workshop or college settings) and a student handbook, as well as extensive resources for further study. While our research indicates that videodisc technology is widely available across school districts, we will concurrently develop a traditional videotape and a self-study guide for the package so that a teacher could take home. VSA Educational Services is also committed to marketing this product to the widest possible audience across the country. We have met with potential publishing companies as well as with leading professional organizations, and we are convinced that there is a clear market and demand for this product.

Specific aspects of the design are discussed in more detail throughout this chapter.

GUIDING PRINCIPLES

Throughout the literature review and discussions with experts and practitioners, a number of general principles began to emerge that appear to shape the content, approach, and underlying philosophy of any successful training for mainstreaming and music education. The Design Team firmly expressed a belief that attitudes were as important as knowledge or skill for successful mainstreaming. They argued that the entire design and approach of the training package must reflect and reinforce some very fundamental attitudes toward music education and the role of the music teacher. In this section, we discuss the principles that have shaped our approach to the training program:

- **Music is an expressive art form that can be enjoyed by all children and in which all children can participate.** The credo of the MENC-- *Music for Every Child, Every Child for Music* -- represents the belief that music is not only for some small coterie of gifted and talented musicians. Musical expression, its pleasures, and potential benefits should be accessible to everyone and able to be experienced across a wide range of individual styles and capabilities. The child with autism who marches in place to rhythm, the child with a hearing impairment who learns to feel the vibration of the tympani, the student with cerebral palsy who masters the beat by tapping it out on the arm of her wheelchair -- these children are experiencing music and, thus, expanding their sensory capabilities, their understanding, and their own personal experiences. General music has long been the elementary

school class in which children with disabilities are most often mainstreamed. The reason for this is that music can and does enrich everyone's experience. When music teachers develop the attitude that music is a form of artistic expression to be experienced, and that the experience is valuable whether or not it is "perfect" or complete, then they will view the exceptional child as a positive addition to the class.

- **Music teachers should embrace the spirit of inclusion.** Clearly, all educators need to understand the mandate under P.L. 94-142 and its practical effects on their classes. However, the law sets out much more than just a series of daunting requirements; it expresses a philosophy that says that all children should have equal opportunities in education. The *spirit of inclusion* underlying the law speaks not only to the rights of students with disabilities, but also to the opportunities for teachers to reach and educate greater numbers of pupils. All too often, administrators and teachers use the law's language regarding "least restrictive" environments to find reasons to exclude children from mainstreamed classes: Dick or Sally is multiply disabled, deaf, blind, emotionally unstable, etc., such that the burden on the teacher and the class will be too great. Looking for reasons to *exclude* rather than opportunities to *include* students with disabilities distorts the purpose of the law and the mission of education. General music teachers should approach mainstreaming not as "just one more thing they have to do" but as *what* they do (i.e., teach music).

- **Teachers should recognize that a wide range of musical abilities is present in every class.** Some children are naturally adept at music: they can stay on pitch, repeat rhythms, follow directions, etc., relatively easily. However, other children regardless of other ability or disability may not be so musically inclined. (The young math prodigy in the Gifted and Talented program may have the proverbial "tin ear.") All music teachers recognize such disparities as the rule rather than the exception, and they already possess techniques and teaching strategies to accommodate these differences. Adding students with disabilities to the general music class merely expands the range of abilities; it does not change the nature of the class or of the teaching process. If teachers learn to view the mainstreamed setting as a class of children with varying talents -- like any other class -- they will be more positive, less stressed, and more likely to be innovative in working with that class and those students.

- **Teachers should know their students and what to expect of them.** For the most part, pre-service teacher training prepares the music educator for the "normal" child; teachers learn how their styles and strategies impact the average student and what to expect from them. Music teachers may have no opportunity to work with exceptional children until they appear in their mainstreamed classes. As a result, they simply do not know what to expect from or how to prepare for the different capabilities and behavioral characteristics of this diverse population. Clear, concise information about prevalent disabilities and associated educational challenges is necessary to *demystify* disability and to help music teachers identify and adapt for special needs. Again, however, music teachers need to be sensitive to each student's individual capabilities and challenges in order to help him or her participate *successfully* in a musical experience. Understanding a student's disability is an important aspect of developing a student's potential.

- **Teachers should expand their strategies to teach all students effectively.** All the experts we interviewed and the Design Team members emphasized the fact that *effective teaching is effective teaching* whether the class is mainstreamed or not. While teachers possess different teaching styles and individual strengths, the best teachers are always those with the widest array of techniques and strategies at their command and with the capability to adapt their lesson plans according to the needs of their students. Students with disabilities may challenge a teacher to plan more thoroughly, to structure activities more exactly, and to manage student behaviors with greater finesse. However, these are skills that serve teachers well with any group of students. Inadequate preparation, poor classroom management, inexact student expectations, etc., result in failure in any situation. In other words, what is good for the exceptional student -- flexibility, preparation, innovation, etc. -- will be *exceptionally* good for all music students.

- **Music teachers are part of a team working together to integrate students with disabilities and to help them succeed.** Music teachers alone cannot make mainstreaming work. Administrators, special education teachers, parents, and nondisabled students are all part of the educational process. Music teachers need to understand and contribute to students' Individual Education Plans (IEP's), working with principals, special education staff, and parents as appropriate to maximize each student's educational and musical opportunities. Teachers have a responsibility to help other children become comfortable with the exceptional students

in the class and to manage interactions to benefit all students and to further the objectives of the general music class. Most importantly, music teachers cannot lose sight of the primary "consumer" of these services -- the individual student. These students have the most at stake in the mainstreamed class; indeed, mainstreaming is really the *means* toward a greater end, which is recognizing and respecting the integrity of all students with or without disabilities.

PRODUCT TO BE DEVELOPED

During Phase II of this project, VSA Educational Services will develop a set of complementary training materials for elementary and middle school general music teachers. These materials will be professionally produced and packaged in a custom-designed boxed set. The individual elements of the package are described below:

- **Videodisc** -- The videodisc is the centerpiece of the program. As noted in Chapter 3, the videodisc is a flexible, state-of-the-art technology widely used in educational settings. It will take the music teacher into the mainstreamed class where children with a variety of disabilities are participating with their nondisabled peers in a range of music education activities. All the major content areas (as described in the following section) will correspond to segments on the videodisc, and the supporting print materials will be bar coded for easy access to appropriate video segments. Though the videodisc allows only a limited amount of video footage (approximately 30 minutes), the availability of dual audio tracks and the capability of instructional programming (through bar-coding techniques) provides for the same scenarios to be repeated with different emphases at various points during the program (extending the actual time significantly). The videodisc footage will focus on realistic classroom scenarios so that music teachers *recognize* themselves and their students in similar situations. A variety of techniques (freezeframe, stills, graphics, boxed images,and original music) will contribute to the professionalism of this video.

- **Facilitator's Guide** -- The Guide will provide step-by-step lesson plans for a trainer to conduct one-day workshops of *Music For All Children*. The Guide will be structured in units that correspond to the major content segments (described in the following section) and to the videodisc. Within each unit, there will be specified learning objectives, a content outline and teaching points, discussion questions, suggested activities or exercises, and blackline masters for instructional

use. Our goal will be to provide sufficient structure and content in the Facilitator's Guide such that any music educator with experience working with exceptional children (or a music educator and a special education teacher, as a team) could conduct an in-service training session using the package.

- **Music Teacher's Handbook** -- The Handbook will be designed as a practical reference book for general music teachers. It will also be organized into content units consistent with the Facilitator's Guide and structured (e.g., employing easy bar-code techniques) so that an individual teacher could use the Handbook and the videodisc in a self-study program. In addition, each unit will include an annotated bibliography, suggestions for further study, and other practical resources (e.g., sample lesson plans, information about community-based disability organizations) that can further assist the teacher in his or her mainstreaming efforts.

- **Videotape** -- While our research indicates that the proposed videodisc technology is widely available across school districts, we also propose to include a videotape in the training package. Since the videotape employ the same footage, additional production costs are minimal, and the dual formats allow us to increase the accessibility of the final package to those teachers and school districts without videodisc hardware. The Facilitator's Guide and the Handbook will include instructions for using both the videodisc and the videotape.

DELIVERY OPTIONS

As the description of the program elements suggest, *Music For All Children* will be designed for a variety of delivery options to maximize its usefulness to the field:

- **Workshop** -- Our experts in training and teacher preparation report that most in-service training for music teachers occurs at local or state workshops conducted once or twice a year and sponsored by the local education agency, often in conjunction with a national constituent organization (such as MENC). Because the proposed elements for this product constitute a total training program, it will be an ideal resource for workshop settings. Our product will be sufficiently structured and detailed so that music educators wo have some experience working with exceptional children (or a music educator and a special education teacher, as a team) could conduct an in-service training session using the

package. The local district would not have to rely on expensive and infrequent outside expertise thereby increasing the frequency and accessibility of training.

- **Self-Study or Reference** -- The package will also be designed for use in a self-study format. The individual teacher could use either the videodisc or videotape and follow the instructions and sequence in the Handbook to complete the program. The videodisc and print materials also represent an excellent reference product that teachers could use to learn more about specific disabilities or techniques (e.g., to help students in their current classes) or to identify additional resources.

- **Pre-Service** -- While the package will be designed primarily as a practical, in-service training tool, college or university music education programs could use it to introduce issues related to music education and special needs students or to expand current curricula on this topic. The videodisc would be especially useful in this regard since the scenarios will demonstrate actual applications of music theory and teaching techniques.

MAJOR CONTENT AREAS

The following major content areas will be addressed in each component of the training package:

- **Mainstreaming -- What It Means for the Music Educator.** This introductory unit will provide a brief history/background of mainstreaming and music education, review the requirements of P.L. 94-142 and its implications for music teachers, and advocate a positive attitude toward integration of students with disabilities. The content/theme will stress that mainstreamed classes are the rule rather than the exception -- mainstreaming is "here to stay" -- and that music education, in particular, plays a pivotal role within the elementary or middle school curriculum for all students including those with special needs. Emphasis will be on the *opportunities* for educational success and personal satisfaction for both student and teacher. Video portions will feature music teachers working with a variety of students in class, with graphics and voiceover communicating concepts about the law and the spirit of mainstreaming. The Facilitator's Guide will include suggestions for generating discussion about participants' experiences with special needs students and an assessment exercise to help music teachers

analyze their individual attitudes and levels of understanding concerning students with disabilities.

- **Understanding Disability -- What You Should Know about Your Students.** This unit will introduce music teaches to the range of disabilities that they may encounter in the mainstreamed class. Various disabilities will be defined in terms of physical and/or mental characteristics, with some attention to the implications for music education (e.g., accessibility or communication issues, assistive technologies). In addition, the Handbook will identify available resources at the community level (e.g., key disability organizations) that the teacher can contact for further information or specialized expertise. Note, however, that the emphasis throughout this section will be on recognizing individual differences within general categories. For example, all students labelled "hearing impaired" or "learning disabled" do not look and act alike, nor will they all necessarily respond in the same ways to music or music education techniques. The same holds true for all students with disabilities -- indeed, for all students. The video segment is especially important in this context since teachers need to see students participating in the class in order to appreciate the range of capabilities across various disabilities as well as within individual categories of disability.

- **Teaching Techniques -- Using What You Know to Succeed with Mainstreamed Students.** This unit will discuss and demonstrate practical teaching techniques in mainstreamed settings; this section will inevitably be the longest and, in some ways, the most important unit since it focuses on actual educational strategies in the class. The content will be organized around five fundamental activities in music education: listening, singing, moving, performing, and reading/writing. For each activity, the video segment will present one or two exemplary teaching techniques, with graphics and voiceover to emphasize why and how the strategies worked. The Handbook will describe these and additional techniques, and include resources for further study. The Facilitator's Guide will include suggested exercises to help teachers identify their teaching styles and strengths and to practice new techniques. The overall approach in this section will emphasize that, while they may need to remain flexible, diversify their teaching styles, and adapt their attitudes toward performance, all teachers have the basic skills necessary to succeed in the mainstreamed class.

- **Classroom Management: Plan, Structure, and Control.** This unit will focus on classroom management techniques. The video will return to selected scenarios from the previous section (Teaching Techniques), this time with a different audio track that focuses on the classroom management and behavior control strategies that are being demonstrated. While the video and print materials will discuss some specific management strategies (e.g., buddy or contract systems), the overall theme will be that the teacher's control of *any* class depends on careful preparation prior to class, structuring of activities, and maintaining control over the learning environment. Suggested exercises will provide practice in key concepts such as how to break down an activity into discrete segments and manage transitions.

- **Cooperating for Success: Building Positive Relationships.** This unit will focus on the music teacher's larger role in supporting children with disabilities and helping to make mainstreaming work. In particular, the unit will examine the music teacher's potential role in the IEP process; placement of students; and cooperation with special education teachers and parents. This unit will further focus on the ways that music teachers can promote positive, productive relationships between children with disabilities and their nondisabled peers by offering practical tips (demonstrated on the video) for preparing all students for the mainstreamed class.

Through introducing music teachers to the basic skills, strategies, and techniques that enhance mainstreaming in the elementary and middle school music class, VSA Educational Services hopes to demonstrate to music teachers that the diversity of their classes brings new possibilities for personal and professional growth. By showing them ways to adapt their existing techniques to accommodate all their students, *Music for All Children* will assist them to enhance their teaching ability to ensure that all students may experience music as an expressive and meaningful artform.

CHAPTER 5

INDUSTRY SUPPORT

The major goals of the Department of Education's SBIR program are to promote research and development and to encourage its subsequent commercial application. To realize these goals, industry support for Phase I feasibility studies conducted under an SBIR grant is extremely important not only for the success of the project, but also for Phase II funding through the Department. In this section, we discuss the industry support generated during Phase I for the video-based training program to be developed through this project.

SILVER BURDETT & GINN, PUBLISHERS

VSA Educational Services is pleased to have garnered the enthusiastic support and commitment of Silver Burdett & Ginn as the future publisher of this product. (See letter of support in Appendix E.) Silver Burdett & Ginn is a division of the Simon & Schuster Education Group and the nation's leading publisher of curricula materials for general music education. The commitment from Silver Burdett & Ginn to publish the final product also involves the company's active participation during the Phase II development and field testing of the program. Specifically, the support to be provided during Phase II will include:

- Editorial Support. Tyson Harper, Senior Music Editor, has been assigned as Silver Burdett & Ginn's editor for this project. Ms. Harper has reviewed the initial feasibility study, as well as circulated it among other music editors in her department for review and comment. During Phase II, Ms. Harper will serve on the Design Team, provide input toward the development of content for each segment of the program, review drafts of materials and scripts, and help to ensure that the specifications and overall quality of the program are consistent with those of the industry in general and of Silver Burdett & Ginn specifically.

- Technical Support. Silver Burdett & Ginn has been involved in the development of videodisc products for elementary school curricula, and there are technology experts on staff with whom we plan to work closely during the development phase of this project. By cooperating with the publishers

early and throughout the development phase, we can ensure that the draft videodisc and print materials for the field test are consistent with Silver Burdett & Ginn videodisc formats, publishing specifications, etc., and thus save the time and expense required if we had to make significant adjustments following the field test and prior to publishing.

- Field Testing. During the summer, Silver Burdett & Ginn sponsors a number of training seminars around the country for elementary and secondary school music teachers. During Phase II of the SBIR project, we plan to field test the draft program in conjunction with these seminars.

As we look toward Phase III and product dissemination, Silver Burdett & Ginn's commitment to publish the training program also represents access to its nationwide network throughout the education community, particularly among our target audience of music educators. We believe that this publisher's interest in and commitment to our project underscores the potential contribution that this program can make to help teachers succeed with *all* their students in mainstreamed music classes.

PRENTICE-HALL, PUBLISHERS

As part of its commitment to assist in the development of the training program and publish the finished product, Silver Burdett & Ginn has contacted its sister company, Prentice-Hall, and is investigating co-marketing the product with this publisher. (See Silver Burdett's letter of support in Appendix E.) The college division of Prentice-Hall has expressed interest in co-publishing this product. Joint publication by Silver Burdett and Prentice Hall would ensure that the product would reach both the pre-service and in-service markets.

MUSIC EDUCATORS NATIONAL CONFERENCE (MENC)

VSA Educational Services continues to have support for this program from the Music Educators National Conference, which is the national professional association for music teachers. MENC was extremely helpful during Phase I of the project in identifying experts from among its membership and providing resources to support the development of the design plan. During Phase II, the Design Team will continue to include MENC representatives and senior MENC staff will review all draft products prior to field testing. The endorsement of this professional association will be especially important during the subsequent marketing and dissemination of the final product in Phase III. (See letter of support in Appendix E.)

VERY SPECIAL ARTS (VSA)

Very Special Arts -- the nonprofit affiliate of VSA Educational Services -- also perceives this project as an important vehicle for furthering its mission to provide meaningful arts experiences for persons with disabilities and to use the arts as a vehicle for bringing persons with disabilities into the societal mainstream. (See letter of support in Appendix E.) Established in 1974 as an educational affiliate of the John F. Kennedy Center for the Performing Arts, VSA is designated by Congress as the national coordinating organization on arts and disability. VSA currently has affiliate programs in all 50 states, the District of Columbia, and the territories, as well as in 55 countries around the world. Almost two million people around the world take part in VSA programs every year.

Interest in and support for this project from the VSA network have been tremendous. Eileen Cuskaden, VSA's Director of National Programs, and Dr. Ida Dark, a member of VSA's Board of Directors, served on the Design Team during Phase I and will continue their involvement during Phase II. Information about the project has gone out to all the executive directors of VSA state affiliates, and the final report for Phase I will be disseminated nationally to these directors for review and comment. During Phase II, we plan to work with VSA state programs to identify appropriate venues for field testing the draft program. For example, Jorja Turnipseed, Executive Director of VSA Mississippi and Professor of Music at Mississippi State University, has expressed an interest in field testing the program as a pre-service training resource with students at the University. There is similar interest in a number of other states.

As an aspect of our marketing strategy, VSA Educational Services plans to develop a cadre of trainers (drawing from VSA state affiliates around the country) who will sponsor local, in-service music teacher workshops using the *Music for All Children* training package. VSA Educational Services will conduct train-the-trainer workshops in conjunction with VSA regional conferences (during the summer, 1994); VSA representatives from each participating state will receive a copy of the training package, detailed instruction on leading a one-day workshop using these materials, and assistance in organizing and promoting the availability of this in-service resource to music educators throughout their states. This model benefits both VSA state affiliates and VSA Educational Services. By providing them with a new program (as well as materials and training), we can help VSA affiliates enhance their mission of service to persons with disabilities while also generating use of and interest in this training program by school districts and music educators all around the country.

OTHER SUPPORT

VSA Educational Services has benefited from the Phase I collaboration with Macro, International. As noted in our original proposal, Macro brings to this project strong experience in the development of technology-based products for special education applications. The contributions of Dr. Carolyn Harris and Ms. Elaine Robey as members of the Design Team, and the overall support of Macro Vice-President Dr. Louise Appell, have enhanced the content and approach of this report. We look forward to working with Macro during the subsequent phases of the project.

As noted throughout this feasibility study, there has been strong interest in and support for this project from everyone that we talked to or worked with during Phase I. All of the experts interviewed, each member of the Design Team, and the various organizations we have contacted have been enthusiastic concerning the proposed product and the need for a practical training resource on this topic. Based on the information collected in this report, we are confident that *Music for All Children* will to meet an important need in the field of general music education. Most importantly, in developing this program and assisting music educators in their mainstreaming efforts, we can make a significant contribution to the greater goal of equal access and equal educational opportunities for all persons with disabilities.

APPENDIX A

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APPENDIX B

INTERVIEW INSTRUMENT

Date _____

Name

Address

Phone Number

Background of the Interviewee

Experience in childhood education?

Experience as a music educator?

Experience in special education or teaching a mainstreamed class?

Experience in teacher education?

Area of Expertise

Years of Experience?

Experience in the development of curricula and/or curricula material for educators?

Experience with video development related to education?

I. Students with Disabilities and the Mainstreamed Class

What is the teacher's role in mainstreaming students with abilities into the general class?

How much background on students with disabilities do music teachers need?

What are typical situations encountered in mainstreaming students with disabilities into the general class?

What are the issues that need to be addressed by the music educator in order to successfully mainstream students with disabilities into the class?

What strategies should music teachers know about behavior management in the mainstreamed class?

How should the teacher establish levels of performance in the mainstreamed class?

How should the music teacher prepare the general education student for mainstreaming?

What techniques/strategies are you familiar with that you think would enhance this effort?

II. Structure of an In-service Curriculum

What resources are available to music educators in preparing them for the mainstreamed class?

Computer applications?

Video instruction?

What are the most important needs in the development of in-service training for music educators who teach mainstreamed classes?

How are teaching strategies for the mainstreamed class best developed?

How could this in-service training be integrated into other aspects of teacher training?

Introducing new material?

Reinforcement of content already learned?

Here are some of the aspects which we are focusing on:

Case studies
Behavior management
Interplay between students
Typical classroom situations

How do you react to them? Would you prescribe an another route?

III. Format of Training

How important is interaction with the material presented in the curriculum to the training of teachers?

What are the minimum and maximum periods of time that a music educator can devote to using a videodisc?

How many concepts is it feasible to include?

In what ways would a video be most effectively used as an in-service training tool by teachers?

IV. Background in Computer Applications

What kind of computer applications and/or equipment have you used in the classroom or as part of in-service training?

How accessible are computer applications and/or equipment to teachers?

How are computer applications and/or equipment used in the classroom or in in-service training?

Do you have any suggestions how a videodisc might be integrated into existing in-service programs?

APPENDIX C

INTERVIEWS OF EXPERTS

To supplement its review of the literature, VSA Educational Services identified thirteen major practitioners and researchers in the fields of special education, music education, teacher training, and music therapy. We then interviewed these experts at length. Through these interviews, we sought the following:

- information on the most current research regarding music education;
- identification of the most effective teaching techniques and interventions for use in a mainstreamed class; and
- establishment of ongoing working relationships with recognized leaders in the field.

Interviews took an average time of 1 to 1.5 hours. While structured to capture information on all of the target questions, the interviews were flexible in order to allow the interviewees to expand on those areas which they had been most involved. Through this variable format, we were able to learn much about the ongoing research as well as the state of the art of teaching in the mainstreamed music class.

As a result of the research and the interviews with experts and practitioners, certain themes emerged. These comments fell in two categories.

1) What the music teacher needs to know.

2) How to convey information on disabilities, intervention strategies, and teaching techniques in an in-service program.

The following generalizations can be drawn from the expert interviews as a group:

1) What the music teacher needs to know:

- Specific knowledge about P. L. 94-142, the philosophy guiding the law, and its implications for general music teachers.

- Information about prevalent disabilities including a general guide to physical characteristics, abilities, and mental challenges associated with each disability.
- Specific teaching techniques that are effective with exceptional children.
- Ways to prepare all students for mainstreaming.
- Classroom management techniques for teaching the mainstreamed class.
- Information on working effectively as a team of teachers/administrators in teaching a mainstreamed class.
- Identification of the necessary resources to develop the training package.

2) How to convey information on disabilities, intervention strategies, and teaching techniques in an in-service program:

- Use a video component to sensitize the music teacher to students with disabilities and to demonstrate teaching techniques and strategies.
- Work from what is familiar to music educators and gradually broaden the scope to include specific information about mainstreaming.
- Attempt to address attitudes that prevent the teacher from implementing mainstreaming strategies.

The following summaries of interviews provide background and clarification of these points. Also included within the summaries are examples of how to transform the theoretical statements into practical demonstrations of the techniques and management skills needed to successfully teach a mainstreamed music class.

Speciality Areas Represented by Experts

Expert	Music Education	Elementary Education	Special Education	Classroom Teacher	Teacher Education	Researcher/University Affiliation
Burdette	•	•	•	•		
Dark	•	•	•	•	•	
Darrow	•		•		•	•
Graham	•		•		•	•
Hughes	•	•	•	•		
Krebbs	•	•	•	•	•	
Mitchell	•		•			
McCann	•	•	•	•	•	
McCarthy	•				•	•
McGinnis	•	•	•	•		
Pointer	•	•		•	•	•
Schaberg	•				•	•
Thompson	•				•	•

INTERVIEWEE: Ida Daniel Dark, D.M.A.

DATE OF INTERVIEW: 28 October 1991

INTERVIEWEE'S PROFESSIONAL EXPERIENCE

An experienced classroom music teacher in both mainstreamed and special education settings, Dr. Dark also has considerable experience in teacher training and curriculum development. She currently teaches music to K-4 children with some special education needs. Before this position, which she has held for the past four years, she taught mainstreamed classes. She is a certified music therapist whose doctoral dissertation dealt with music education and children with severe disabilities. She has developed a model curriculum for mainstreamed elementary music classes and a course in teaching music to exceptional children for in-service training in the Philadelphia Public Schools. She is active in professional organizations and serves on the national board of Very Special Arts.

INTERVIEW SUMMARY

Dr. Dark shared her considerable classroom experience with us and related it to the identification of the strategies needed to teach a mainstreamed music class. She noted that the teacher should focus on the students and not on performance. If learning becomes the dominant theme of the class, the musical skills required for performance will follow.

Appreciate Students as Individuals

Understanding students comes with the realization that they are all individuals with unique abilities not tied to disabilities. While general educational students may excel in particular subjects, they may lack an innate talent for music whereas students with disabilities may have considerable or no ability in music. If the teachers bear in mind that every class (mainstreamed or general) has a wide variety of developmental levels and emotional maturity, planning for each class changes for the better.

Emphasize a Circular Flow in Learning

In teaching a mainstreamed class, the music educator should emphasize a circular flow in learning. This begins by introducing a

concept; identifying its component parts; and showing how each part fits together to make the whole. This circular flow is greatly enhanced by cooperative learning.

Employ Cooperative Learning

Cooperative learning allows the students to discuss within small groups the concepts introduced by the teacher. It helps students to develop their individual strengths and to assist other students who may take longer to grasp the issues. This process further gives all students a stake in their peers' learning by providing everyone a role as a helper.

Cooperative learning requires special preparation that begins before the first meeting of the class. To ensure that the mainstreamed class begins properly, both general and special education students should be told what to expect and what is expected of them. The teacher should enlist the support of general education students by appealing to their desire to help the teacher and stress to them the contribution that the special education student will make to the class. In preparing exceptional children the teacher should stress the music class as a different environment. If they recognize the classroom as a place where sounds are heard and rhythms are pounded out, then these clues allow them to think in terms of music.

Manage the Class

When the class convenes, management becomes essential in successful teaching. Management cannot be achieved without focusing on the students and their characteristics. If a teacher knows how students learn; what their limitations are; and what their abilities are, behavior becomes less of a problem. This is especially true for exceptional students. To successfully manage the class, the teacher should be acquainted with the developmental profiles of prevalent disabilities.

After management, teaching strategies should dominate. When addressing the mainstreamed class, the teacher should use a multi-sensory approach in all communications. The teacher should not only speak, write, and gesture, but even sing the instructions with the students singing them back.

Use Multi-Sensory Communication

As implied by the discussion of multi-sensory communication, learning cues must be exaggerated for some students. This exaggeration should also include a prescribed approach to each task. Such a format allows all children to anticipate the next step and helps to reduced the frustration encountered in learning.

When asked how these teaching skills could best be taught, Dr. Dark advocated observation of classes; study of learning and developmental theories; and cooperative learning between practitioners. She stressed the need of music teachers to see students with disabilities in the classroom setting in order to be reassured that these students may function in the general music class.

INTERVIEWEE: Jane Hughes, M.Ed.

DATE OF INTERVIEW: 14 November 1991

INTERVIEWEE'S PROFESSIONAL EXPERIENCE

Jane Hughes is a music therapist with the Leon County School System in Florida. She has taught general, choral, and piano classes in grades K-12 in the states of Florida, Michigan, New York, North Carolina, and South Carolina. She currently coordinates a program for music education majors at Florida State University that devotes their practicum to tracking the progress of exceptional children both inside and outside of the general music class. She has authored an article entitled "Classroom Management in Sonata Allegro Style" in which she addresses the mainstreaming of exceptional children.

INTERVIEW SUMMARY

In discussing the components of an in-service training program for music teachers, Ms. Hughes identified key points on which a teacher may build a working relationship with her students.

Establish the Teacher's Focus

For successful mainstreaming, it is essential that the music teacher focus on what these children can do. The disability label is damaging because it generally calls the teacher's attention towards limitations instead of possibilities. Disabilities are often obvious. A child's potential always needs to be identified and developed. The teacher should learn how to assess each student. For the exceptional child, the assessment process should be done in collaboration with the special education teacher.

A possible way to establish a focus in the student's potential is to have a teacher prepare a student inventory which outlines the capacities of the exceptional student and describes these capacities. This would also introduce the teacher to the most effective techniques of teaching to these strengths.

Make the Music Class Activity Based

The basic components of the music class identified by MENC--sing, listen, move, create, and read--provide ways to vary the level of the

class to meet a diversity of learning levels and styles. Activities should teach, and by moving through each of the above listed components, a teacher can present the same point allowing the developmentally slower children to grasp the concept while reinforcing (without boring) the children who have a natural talent for music. This type of teaching brings to the music class an essential element needed for good teaching--presentation of instruction and direction in a multi-sensory mode and reinforcement of material as it is learned.

Manage the Class

For learning to occur in any class, the teacher must control the learning environment. This control means that the teacher has planned how he/she wants the class to develop musically; how to make the lesson speak to the student as an individual; and how to bring the class into a cohesive unit.

Basic Tenets of Classroom Management:

- Use a seating chart.

  Careful organization of the music class places those with emotional maturity as role models among the children; places those with specific needs and deficits in a complementary fashion where the children support each other's learning.

- Establish a set of class rules.

  By establishing rules that govern the class, the teacher allows the students to concentrate on the lesson. Rules help to establish a routine that makes all students more comfortable with their environment because they know how to act socially and how to respond.

- Present directions in more than one way.

  A multi-sensory approach is essential for teaching. Spoken instruction may be reinforced by demonstration, by writing, etc.

- Encourage the child's curiosity about the diversity of the class.

  By showing how we all differ, teachers help to foster a child's acceptance of his/her peers. By teaching a child to sign, teachers introduce another system of communication and help them understand the development of language. If we show that music can be appreciated without hearing, we ultimately widen the hearing child's appreciation for music as part of culture -- not just as rhythm or tones, but as history and poetry.

- Involve paraprofessionals and community volunteers.

  Children normally study adults to learn how to behave and relate to each other. Using aides as role models in assisting in the class maximizes the possibilities of the mainstreamed class.

- Encourage peer interaction.

  By activity-based instruction, students must interact with each other. Students may help each other play instruments, and by so doing, learn to teach and learn to lead.

Components of an In-Service Curriculum

For the music educator, classes are often large and numerous, thus preventing the establishment of a rapport with individual students. To be successful in the class, educators must become managers as well as teachers. In learning to manage the class, teachers would be helped by seeing typical classroom situations and how they can be successfully developed into learning experiences.

INTERVIEWEE: Keith P. Thompson, Ph.D.

DATE OF INTERVIEW: 25 October 1991

INTERVIEWEE'S PROFESSIONAL EXPERIENCE

Dr. Thompson is Professor of Music Education at Pennsylvania State University and served as guest editor for special focus issues of the *Music Educators Journal* devoted to mainstreaming in 1982 and 1990. He gives workshops for teachers on mainstreaming exceptional children into general classroom settings. He also co-edited *In Tune with PL 94-142,* a sample curriculum on general music and the mainstreamed class developed jointly by MENC and the National Committee, Arts for the Handicapped.

INTERVIEW SUMMARY

Prof. Thompson sees two separate issues which are major concerns to the music teachers. These issues confuse and frustrate the teaching process. The first is policy consideration in which the government, school, or administrator makes decisions about mainstreaming without consultation with the teacher. The second is the development of teaching strategies.

Administrative Issue

The policies of the school, government, etc. often anger the music teacher and his/her frustration blinds him/her to the needs of the students. Thompson suggests that training programs first identify the problems of policy such as music educators not being involved in the IEP; overloading the already large general education class with additional exceptional children; and then offer suggestions for team building around these issues.

Pedagogical Issue

Before any music teacher can successfully enter the classroom, he/she must possess expertise in music and learning. If a teacher fully understands how a student learns, he/she can adapt this knowledge to accommodate the exceptional child.

Within the music class, there is too much emphasis on unified goals. Probably rising from the band/choral instructors who attempt to teach the entire class to work together, these unified goals presuppose that every child works on the same level. In the general elementary class, there is a variety of levels on which the child works. A child may be advanced in reading while experiencing trouble in arithmetic. The music teacher must recognize that the K-8 children will develop differently and structure the class accordingly for the benefit of all students. A student with a good ear for sounds may have trouble with rhythm.

Taking this basic idea about learning, the music educator must apply strategies that address the disparities in children's developmental profiles on even a larger spectrum. The only way to accomplish this is to work in small groups within the class; to employ multimodes of learning and instruction (i.e., tactile, auditory, visual, etc.); and incorporate a variety of activities. In short, make the music class a multi-sensory experience.

When Thompson edited *In Tune with PL 94-142*, he stated that the goals of the mainstreamed class should not differ from the general class. He no longer thinks this is realistic, and the teacher should concentrate on assisting each child to realize his/her potential in the class. This allows the teacher to accommodate the individual stages of development of all students.

This is not to say that the teacher should not have broad goals. These goals should be geared toward making the class work together so that the students teach one another.

Although teaching in small groups according to level is necessary, the groups should involve a mentoring system as the school year advances. This builds friendship and trust between all students. It also reinforces the teacher's instruction.

Instruction may also take place around instruments. An auto harp can provide a chance for two children to work together. One can depress the chord while another strums. Also helpful is the omnichord--a touch sensitive instrument which may be used by students with disabilities to create sound.

Behavior management is achieved by keeping the children's actively involved in the class. Teachers should vary the activities and provide layered instruction which reinforces itself.

Thompson says that an in-service training program would be most effective if it has a component which the teacher may take home and do. For Continuing Education Units (CEU), the program must employ a certain number of hours (usually 30), so that an interactive video or

any video would have to be accompanied by some sort of supplementary work. A means of providing assessment is crucial if this material is to be effective.

INTERVIEWEE: Terri Burdette

DATE OF INTERVIEW: 25 October 1991

INTERVIEWEE'S PROFESSIONAL EXPERIENCE

Terri Burdette has been a music teacher for 19 years. She began teaching music in secondary school. Currently, she teaches music in an elementary school in Rockville, Maryland, in a total communications school for students with hearing impairments. The school has 450 students--50 of whom have been mainstreamed. During the summer, Ms. Burdette works for MacMillan Publishers and conducts workshops to music teachers on sign language, music, and the hearing impaired.

All of her students (hearing and hearing impaired) are together in one class. She uses an interpreter in the class and has learned sign language so she can communicate during the class.

INTERVIEW SUMMARY

Ms. Burdette spoke about her experience teaching hearing and deaf students in one class. When she began working with the mainstreamed class, her initial questions were "How do I need to adjust?" and "What do I need to do to be effective?" At first she thought she tried new approaches with exceptional students, and then she realized that basically she could rework her general strategies.

Working Through Fears

She stated that new teachers must learn not to be afraid of exceptional students and to understand that these students are not really different than any other children, except in the level of their capability. Once teachers can work through their fears, they can have very rewarding experiences working with these students. She stressed that teachers must deal with their fears realistically.

In working with the deaf that she has found that she must be specific about what she was asking them to do and take extra time to communicate. Since she must be able to be seen by the deaf students, she couldn't turn her back to the students and talk. If she was showing a film, she had to allow deaf students to preview it or otherwise they were not able to follow in class.

She advocates the following content be included in the videodisc for teachers of exceptional students:

- Start slowly. Don't rush students. Exceptional students often need more time for instructions or even for activities such as choosing an instrument.
- Try to imagine what it is like to be deaf or have some other disability in order to understand what this child is experiencing and feeling.
- Keep all instructions and activities simple at first. If something is too complex, it can be frustrating or confusing for them.
- Help children build success. Plan activities so that children can be successful and competent. If you aren't succeeding with almost everyone in your class, you may be aiming too high or you may be teaching something that is too difficult.
- Adapt to your students and change your standards as to what is good or acceptable in the class.
- Realize that children benefit from each other. For example, in her class, the hearing children learned from signing and the hearing impaired benefitted from being in the class. It brought another "level" to the classroom experience.

INTERVIEWEE: Alice-Ann Darrow, Ph.D.

DATE OF INTERVIEW: 1 November 1991

INTERVIEWEE'S PROFESSIONAL EXPERIENCE

Dr. Darrow is an Associate Professor of Music Education at the University of Kansas. She wrote an article on diversity in the classroom which dealt with mainstreaming techniques for the *Music Educators Journal* (1990). She is currently preparing on a manual on mainstreaming. She teaches a class entitled "Teaching Music to Exceptional Children."

INTERVIEW SUMMARY

From her experience in giving workshops across the country and in teaching pre-service courses, Prof. Darrow discussed basic skills needed to manage the diversity of the mainstreamed class.

Planning is Essential

The critical aspect of managing a mainstreamed class is planning. This begins before the class convenes and involves the music teacher, the administration, and the special education teacher. Before exceptional children are mainstreamed into the music class, the music teacher should be consulted. He/she should be informed of the challenges faced by the exceptional students, and together, the music educator and special education teacher should establish the performance goals for this child. After these goals are set, the music teacher should make the determination where the child should be placed. This process minimizes teacher resentment of 'an extra burden,' but it also ensures that the exceptional child will be able to function within the class.

Identification of Goals

After placement is determined, the teacher establishes the lesson plans for the class. When establishing the goal for each class, the teacher should look at the profile of each exceptional child and create a separate mainstreaming plan for the child. This should break down each task according to the child's abilities.

Teachers should let the diversity of the students add to the learning process. For example, students with the hearing impairment may sign. This activity often captivates the other students and makes the lesson more interesting to them. It then becomes possible to teach all students using the special medium employed by the exceptional child. All children may learn to sign a simple song, etc. They can compare a braille score to a regular score. Shapes are used in both situations. How are they different? How are they the same? This comparison helps to develop the students' conceptual skills.

Preparation of Students for the Mainstreamed Environment

In preparing the children for the mainstreamed class, knowledge becomes the rule for the child. Let the general education students know what to expect in terms of how an exceptional child looks, behaves, and reacts. Introduce them to disabilities by bringing in an adult that shares the same challenges faced by the exceptional child. Even have the children attempt to imagine the disability and to try coping with it. This activity creates empathy.

To prepare exceptional children, have the general students write them letters of welcome; let exceptional children get used to the classroom environment before the class meets--the seating arrangement, the equipment, the instruments, etc.--this gives these children a leg up in going somewhere that may be drastically different from the special education classroom.

Training Includes Knowledge of Disabilities

Proper training of the teacher includes giving them specific knowledge about disabilities. Videos are very helpful in allowing the teacher to become sensitized to the needs and exceptionalities that are peculiar to the student with disabilities. After exposure, the teacher then needs to witness the interplay between an educator and a mainstreamed class first hand.

INTERVIEWEE: Betty Krebs, M.M.E.

DATE OF INTERVIEW: 24 October 1991

INTERVIEWEE'S PROFESSIONAL EXPERIENCE

Betty Krebs is a special education teacher/music therapist who teaches in a school dedicated to students with disabilities. In this capacity, she teaches courses in music which bring general education students into the special education classes from other schools. She also teaches a course on the college level called "Teaching Music to the Exceptional Child." She has over ten years experience as a music educator.

INTERVIEW SUMMARY

Preparation

In preparation for mainstreaming, Krebs meets with the general students in their class/school and explains her expectations of them before they enter her class. She also explains what they will be seeing at school. The general education students are sometimes fascinated and/or scared by some equipment necessary for the student with disabilities. The teacher should survey the different types of chairs that might be employed in addition to discussing wheel chairs, etc.

Dealing with Fear

The most common fear that general music education teachers face when mainstreaming students with disabilities into their classes is their own behavior. They are afraid that they may hurt the student or that they might react inappropriately. This sometimes makes the teacher appear to give the exceptional student less attention than the regular children. Children of disabilities want the same treatment and may be more sensitive about perceived distance between teacher and student.

Teacher Training

Before music educators offer a mainstreamed class, they should first observe a mainstreamed class. Then the teacher should teach a class under the supervision of an experienced teacher before teaching of her/his own.

Krebs makes extensive use of video footage in teaching her class on the college level to prospective music teachers. This footage allows her students to see the types of behavior/potential difficulties encountered in the class. This also allows the teacher to gain some sense of how much control these children have over themselves and their bodies. Since the elementary music class often combines motion with singing and performing, this knowledge is crucial to the proper functioning of the class.

The teacher should examine each lesson plan not only in terms of objectives for children in advancing their understanding of music, but in terms of task analysis. Each element of the class should be reduced to the series of tasks from turning pages to clapping in rhythm so that the teacher can adjust parts of the program to meet the challenges of the exceptional child.

Time Management

The mainstreamed class also presents dilemmas in terms of what length of time is devoted to activities. While the exceptional student may need reinforcement of instruction, care should be to address their shortened attention span. This is particularly true in allowing time for mastery of segments. If each assignment is not broken down into a series of tasks where the student sees his/her progress, frustration sets in or the student may lose interest altogether.

Cooperative Learning

For successful mainstreaming, it is important to work in small groups and to create student partnerships so that all students have to interact with one another. Possibilities include having one student hold an instrument when another is playing, turning pages, or having students assist others if they finish an assignment earlier.

Essentials for Teachers

To facilitate raising the comfort level of music educators, Krebs suggests that they know:

- special education terminology
- basic characteristics of exceptional students
- laws and how they apply to music
- basic research in special education

INTERVIEWEE: Marie McCarthy, Ph.D.

DATE OF INTERVIEW: 25 October 1991

INTERVIEWEE'S PROFESSIONAL EXPERIENCE

Marie McCarthy, Ph.D., is an Assistant Professor of Music Education at the University of Maryland at College Park, Maryland. She specializes in teacher training in music education for elementary and middle school. Dr. McCarthy received her undergraduate degree in Ireland and her Ph.D. from the University of Michigan.

INTERVIEW SUMMARY

Dr. McCarthy expressed her enthusiasm for this project and outlined a number of topics that she feels should be included in the videodisc. They are described below.

The Law

- Information about P.L. 94-142. Teachers need to know about this law as it relates to mainstreaming. They should understand the philosophy and spirit of inclusion and why mainstreaming is important in today's class. They also need to know that they have a role in making mainstreaming work.

- Children have rights. Teachers need to understand that children have rights and that the law states that they have the right to enjoy a mainstreamed class and participate to the best of their ability in class activities.

- Teaching assistants. Teachers need to know that, when they are working in a mainstreamed class, they have a right to a teaching assistant in the class.

The Proper Environment

- Relationships in the school and at home. Creating a successful environment for a child involves a network of relationships. The music teacher, the special education teacher, and the parents need to work together in determining what is best for the child.

Classification of Disabilities

- Teachers need to understand the major categories of disabilities and the kinds of behavioral characteristics that are associated with them.

Classroom Management Procedures

- Teachers need to understand various kinds of classroom management procedures that are effective with children with disabilities. Teachers will want to:

  a) Plan their behavior,
  b) Structure their environment,
  c) Highlight the strengths of their students,
  d) Focus on basic competencies,
  e) Use a kinesthetic approach,
  f) Be flexible with exceptional children in grading, and
  g) Provide alternatives for exceptional children.

- Self-management for teachers. The issue of self-management is important for teachers and they must learn to control their own responses. For example, if a student is "out of control" or angry, the teacher needs to deal calmly with the situation and know what to do--not just react.

- Physical Lay-out. The physical lay-out of a classroom is important. Exceptional children may need different space, time, and distance than children in the general class.

- Sensitizing Your Class. The other students need to be sensitized that some exceptional students will be joining them.

INTERVIEWEE: Alice McGinniss, M.Ed.

DATE OF INTERVIEW: 11 November 1992

INTERVIEWEE'S PROFESSIONAL EXPERIENCE

Ms. McGinniss is a music educator who currently teaches music at McKinney Hills Learning Center in Glen Haven, Maryland. She has several classes of exceptional students and several classes that are mainstreamed. She holds a B.A. in Music and an M.Ed. in Education. Previously, she worked with deaf students and Alzheimers patients.

INTERVIEW SUMMARY

Ms. McGinniss spoke on a range of topics during the interview. She expressed her enthusiasm for this project and felt that the proposed training program could be used by music teachers in the field. Some of the major themes she stressed are that effective teaching techniques for exceptional students are the same as effective teaching techniques for all students. She stated that all students need structure; however, exceptional students need more structure to succeed in class. The teacher of exceptional students needs to start where his/her students are. He or she should carefully observe the child's strengths and weaknesses and then work with them.

Adapting Methods

Ms. McGinniss encourages teachers to do what they always do and then *ADAPT* methods for exceptional students. She advocates mainstreaming when the child is ready.

She said that she has been able to transfer much of what she learned working with Alzheimers patients to her work with exceptional students. For example, techniques like repeating instructions, providing structure and limits, and using a variety of ways to communicate, are effective teaching tools.

Some of the specific themes and approaches she advocates for teachers of exceptional students include:

Know Your Class

Teachers of exceptional students need to know who they are teaching and their levels of performance. Ms. McGinniss uses mirroring

techniques to find out specific behavior characteristics about her students such as the student's attention span, ability to follow instructions, eye contact, body strength, etc.

These introductory mirroring techniques allow the teacher to identify the child who is the class clown, who is shy, or may not be able to follow instructions, etc.

Specific Strategies

Use the Dalcroze method. The Dalcroze method, introduced by Jacques Dalcroze, is a method using a kinesthetic approach to teaching music. Students use space and movement while they learn music. It is particularly effective with elementary students. (The theory is if the child can't feel the music, he or she won't be able to sing/play, etc.)

Use other proven effective teaching techniques such as Kodaly (notation reading based on sofeg) and Orff (chanting, echoing, etc.) to teach music.

Use techniques that are sequential in teaching songs. (For example, a song that has lyrics--one little indian, two little ponies, three little doggies, etc. is easier for the child to learn.)

Use picture cues when giving directions or teaching songs.

Use color coding techniques (red-right; lavender-left) to teach rhythm.

Start each class with a musical activity and provide a lot of structure throughout the class. For example, don't say "Get in a circle." Say, "I'm going to count to 10 and at the end of that time, I want you to be in a circle." Use routine and structure during the class so students can identify what is happening in the present and what will happen next.

Start each class with a statement to focus the student's attention. For example, tell the students, "At the end of this song, I want you to tell me where was the boy? Where did he wash his face?" etc.

Close each class by reviewing what was learned. For example, "Today, we learned about the string family and loud and soft tones."

Attitude Adjustment

Understand that music is an expressive art form and through this expression the music teacher may find out about other problems the

child may be having, including problems at home. Teachers may see depression.

The music teacher needs to work with the other teachers and needs to know how to work with the special education teacher -- for example, how to give a 60 day review or contribute to the IEP.

INTERVIEWEE: Carl Mitchell

DATE OF INTERVIEW: 21 October 1991

INTERVIEWEE'S PROFESSIONAL EXPERIENCE

Mr. Mitchell teaches piano to students with learning disabilities. He has over 20 years experience. He has worked as a counselor for students with disabilities and founded the Montgomery County (MD) Learning Disabilities Association.

INTERVIEW SUMMARY

Mitchell believes that the most important factor in teaching the student with a learning disability is using instruction to heighten the student's self-esteem. If students who have often experienced frustration in their other classes see the music class/lesson as a place they make steady progress, their self esteem rises, and their desire to work toward goals increases.

Understanding the Concerns of the Student

For the general student, challenge is exciting. For students with disabilities, it is usually frightening, and a responsibility of the teacher is to reassure the student that he/she is capable of achieving. This is done by breaking every element of a lesson down to its component parts. Students might have to clap the rhythm of the piece; spell out the notes emphasizing any sharps or flats; and then sing or hum the piece after the instructor has played it. After these activities, the student begins the piece.

Structuring the Lesson

The teacher should structure the lessons as a series of tasks that build one upon the other. The setting forth of these tasks should be given verbally, reinforced visually, and practiced in the lesson.

> Mitchell's example: The learning of musical notation is achieved by showing the Treble Clef with the lines and spaces identified (Lines EGBDF, etc). He goes over this example verbally. Then he uses a cardboard chart that shows the Treble Clef and places the chart showing a note on line E above the corresponding note

> on the keyboard to the piano. He then strikes the note. The student must repeat these steps after him. For practice, the student must say the name of the note, strike the note on the piano, and write the note.

Mitchell notes that this example also illustrates an essential aspect of any teaching of students with disabilities--reinforcement in a way that employs all the senses. Instruction should as much as possible be given verbally, visually, and through demonstration. Reinforcement should also be used in a way that changes the format of instruction. For example, in the next lesson a review of notation might use flash cards, then the instructor would strike a note and have the student identify the note, etc.

The teacher should gauge the attention span of the student and set the tasks accordingly. If it is short, the teacher should reinforce basic points using demonstrations and visual aids. The rhythm to a song might be taught by clapping, drawing it schematically on the board, beating it on a drum, and then playing it on the piano.

Watch for Frustration

If frustration over a particular task becomes apparent, have the student retrace the tasks that lead up to this point in a way that does not damage his/her self esteem. Mitchell's method is by having the student retrace the steps in another text. For instance, if a student is having trouble learning to play flats on the piano and has been using Thompson's "Teaching Little Fingers to Play," the same lesson is then given using John Schaum's method.

INTERVIEWEE: Linda Pointer, Ph.D.

DATE OF INTERVIEW: December 5, 1991

INTERVIEWEE'S PROFESSIONAL EXPERIENCE

Linda Pointer, Ph.D., has been a music teacher in public schools and at the university level for over 20 years. She holds a B.A. in Music Education, an M.A. in Church Music and Ph.D. in Music Performance. She has worked as an artist in the schools and has coordinated arts and education programs in the schools in Indianapolis. Currently, Dr. Pointer is a full-time church music director in Clearwater, Florida.

INTERVIEW SUMMARY

Dr. Pointer spoke on a variety of topics related to working with exceptional children and the mainstreamed classroom.

Teacher's Reality

Dr. Pointer said that many teachers literally have "no idea what to do with these children" and are angry and frustrated. Many feel they will be blamed if they don't succeed with exceptional children and they feel helpless.

She confirmed that teachers don't know characteristics of exceptional children and don't know what is reasonable to expect from these children. Therefore, they may be afraid of the children.

Teacher's Approach

She said that teachers need to have a plan and approach in working with the mainstreamed class. She suggested that many of the experimental techniques such as Orff and Kodaly seem to be especially effective in working with exceptional children. Children learn by doing. So any method that involves active participation is positive. She also thought it was important that teachers be introduced to learning theories including Ericksonian learning theory and Myers Briggs personality indicators as well as some newer theories that deal with how personality types impact on learning.

Dr. Pointer suggest that teachers need to set goals and objectives for the classroom and learn to set *realistic* goals.

INTERVIEWEE: Gail Schaberg, M.Ed.

DATE OF INTERVIEW: 8 November 1991

INTERVIEWEE'S PROFESSIONAL EXPERIENCE

Gail Schaberg teaches courses in Exceptional Education in Music at Crane School of Music at the Potsdam College in Potsdam, New York. She holds a B.A. in Music Therapy and an M.Ed. in Music Education. Four years ago, she was the national chairperson for the Special Learner Network for MENC. She authored the TIPS book published by MENC that is a compilation of techniques and strategies developed for teachers working with exceptional children. Last year, she led a session at the Mid-Atlantic Music Therapy conference on the similarity between music education and music therapy.

Ms. Schaberg currently teaches three courses for college students and supervises them in special education classes. Students receive a certificate of completion.

INTERVIEW SUMMARY

Ms. Schaberg spoke on a variety of topics relating to mainstreaming and the exceptional child. She was impressed by the scope of this proposed project and supported its development. She talked about the kinds of issues and content which she feels that the project should cover. The key points are described below.

Identify the Capabilities of Students

Teachers need to know the capabilities of various groups of children. Ms. Schaberg has found that her college students who have not worked previously with exceptional students need to know the capabilities of exceptional students and how to interact with them before they go into the classroom. She said that many times students are nervous about teaching the exceptional children and do not know what to expect or the capabilities of students.

Become Aware of Disabilities

Teachers need to take part in awareness activities on their own (being blind, in a wheelchair) to get an understanding of the feelings and

frustration of exceptional children. Ms. Schaberg felt that it was important that teachers experience firsthand what it is like for the exceptional student and the problems he or she faces. She uses these kinds of exercises in the beginning of her classes to orient students to working with these children. After the students take part in the awareness activities, they discuss their experiences.

Identify Effective Activities

Teachers need to have some idea of what activities are effective in the classroom. Ms. Schaberg said she has found that her students need to plan specific activities for use in the class and then practice them.

Understand the Law

Teachers need to understand the law and the background of the law. Ms. Schaberg said that teachers need to understand the law and the philosophy behind it. She teaches her students about P.L.94-142 and why it is important to children and their development.

Develop Teaching Skills

Teachers need to know how to set goals for the exceptional learner and what is an appropriate goal for that student. The exceptional child works at a different level and pace than the "average" child. The new teacher needs to know what are realistic goals for such a child.

Teachers need to take teaching concepts from special education and "move them over" to music education. Ms. Schaberg confirmed that there are many techniques that the special education teacher uses, such as structuring the class and using kinesthetic approaches, that work well with the exceptional child. These should be incorporated into the mainstreamed class.

Teachers need to know how to sequence skills. Many teachers try and teach everything at once and do not sequence the skills that they are teaching. All children, but particularly exceptional children, can learn skills more easily if they are sequenced.

Teachers need to teach multi-sensory types of activities. Ms. Schaberg said that teaching techniques using multi-sensory activities were beneficial for exceptional children. Many teachers already use these kind of approaches and are trained in them.

INTERVIEWEE: Richard M. Graham, Ph.D.

DATE OF INTERVIEW: 30 October 1991

INTERVIEWEE'S PROFESSIONAL EXPERIENCE

Dr. Graham is a Professor of Music in the School of Music at the University of Georgia and Director of its Music Therapy Program. He is a co-author of a book on mainstreaming exceptional children into the music class and has created an audiotape entitled "Voice of Experience" (produced by the MENC) in which he describes his strategies for mainstreaming. He contributed to the music segment of P.L. 94-142.

INTERVIEW SUMMARY

Dr. Graham responded enthusiastically to the idea of the video and stressed the importance of observation in preparing the teacher for the mainstreamed class. He believed, that in the absence of actual classroom observation, recorded classroom vignettes are the most potent means of conveying strategies. He suggested that we contact the Council for Exceptional Children in Arlington and ask them about their resources.

Provide Basic Information of Disabilities

Graham saw the most important part of an in-service curriculum as providing basic knowledge on children with disabilities. Noting that since most general education teachers have had limited contact with exceptional students, they are often unfamiliar with the protocol or (how to interact socially) with the student. This causes them to be uncomfortable, and the student senses this discomfort and frequently equates it with disapproval. The first step in an in-service curriculum should address the teacher's interaction with the exceptional child.

Set the Example for the Class

From observing the teacher, the general education student will learn the appropriate responses. If the teacher is relaxed, the general student will be more at ease. If the students sense any uneasiness, they will also be uneasy.

After establishing a comfortable level of interaction, the teacher then breaks down each task into simple steps that build on one another.

These steps should be conveyed through multiple means such as speaking, writing, diagrams, etc. In preparing each step, careful consideration for alterative means of reaching the desired goal should be considered. These steps will help both general and exceptional students since all children learn by approaching tasks differently and by reinforcement.

Build Relationships

As with any class, the success of the mainstreamed class depends on how well the teacher knows the student and the type of support that the educator receives from outside the classroom. If time permits, the music educator should meet with the special education teachers and counselors that know the exceptional child. Graham also stressed the need to have parent involvement in all aspects of the process. They can help shape attitudes of students and prepare the child for the class.

Identify Resources

Graham reiterated the teacher's need to know what resources are available, where to find help what organizations offer programs, etc. These offer new techniques that keep the teacher fresh and help them to contact teachers who share their concerns.

APPENDIX D

AGENDA

Design Team Meeting for

Music for All Children

December 6, 1991

8:30 - 9:00	**Continental Breakfast** VSA Gallery
9:00-9:15	**Welcome** Eileen Cuskaden, Director of National Programs Very Special Arts
9:15-9:30	**Introduction of Participants** Therese Allen, Project Manager
9:30-9:50	**Overview of Project and Objectives for the Meeting**
9:50-10:30	**Discussion: Major Issues within a Training Curriculum for Music Educators**
10:30-10:45	**Break**
10:45-12:00	**Discussion: Content Areas of the Curriculum**
12:00-1:15	**Lunch**
1:15-1:45	**Outline of Technology Issues** Carolyn Harris & Elaine Robey MACRO
1:45-2:45	**Discussion: Choosing a Medium for Presentation**
2:45-3:00	**Break**
3:00-4:00	**Discussion: What Needs to be Seen** (Video Presentation of the Inservice Curriculum)
4:00-4:30	**Summary** Therese Allen
4:30-5:00	**Final Comments**

APPENDIX E

LETTERS OF SUPPORT

SILVER BURDETT & GINN

Simon & Schuster Education Group
250 James Street
Morristown, NJ 07960-1918
201-285-7894

Mark Reynolds
Very Special Arts Educational Services
1331 F Street NW, Suite 800
Washington, DC 20004

Dear Mark:

As per previous discussions, Silver Burdett Ginn is interested in pursuing with you the development of a training videodisc with print support for music educators. It is our opinion that your project would have a positive impact on the teaching of music in mainstreamed elementary classes. Our company has, since 1867, maintained a strong interest and commitment toward improving music education, training music teachers, and producing educational materials that meet those needs. For this entire history, our company has had a leading role in the music education market place. This role, and the resulting dominant market share, continues today. Your project is an appropriate next step in this direction.

In our opinion, the ideas as outlined in your report, as well as the project to be developed, would be valuable to teachers and would be a viable product either with our company or with a publisher of college materials. We would hope to be the publisher and distributor of this product, contingent upon funding and product development resulting from your grant. Also, it may be beneficial to consider co-development and co-marketing with our sister company, Prentice-Hall. The college division of Prentice-Hall has indicated an interest, and this division could reach a different portion of the music education market.

Silver Burdett Ginn music authors and editors would be pleased to serve in an advisory role as you enter the product development phase of the project. Our permanent staff of twelve full-time music editors has had experience with related projects and this experience and knowledge of the music customer's needs would be available to your developers. Contingent upon the time schedule for completion of your project, as well as the availability of funding, we would assign specific staff resources for this product.

Additionally, our week-long summer workshops on college campuses would serve as an ideal showcase in which to field-test the product prior to publication. Once a product has been developed and a formal agreement is in place, our permanent staff of music marketing consultants would be in a position to share it with their customers nationwide. (Currently, there are seven full-time music education consultants on our marketing team. Our sales staff, which handles music as well as all other product, numbers well over a hundred representatives.)

We shall await more information regarding your grant and product development schedules. We look forward to the next steps in this product development process.

Yours very truly,

Larry D. Hillman

Larry D. Hillman,
Executive Editor, Music

MENC MUSIC EDUCATORS NATIONAL CONFERENCE
1902 Association Drive
Reston, Virginia 22091
Telephone 703-860-4000

March 13, 1991

Mark R. Reynolds
Director of Program Development
Very Special Arts
1331 F Street, N. W., Suite 800
Washington, DC 20004

Dear Mark:

In response to your request regarding your proposal to develop an interactive videodisc relating to music and students with learning disabilities, MENC is most willing to work with you.

MENC supports any project that advances music education, and in fact, has a recently approved statement about "Music and Special Populations," as follows:

> The Music Educators National Conference recognizes that increased efforts are necessary to meet the musical needs of students with disabilities, at-risk students, and students who are gifted and talented in music.
>
> The Music Educators National Conference believes that students with disabilities should, to the fullest extent possible, have the opportunity to participate in elective choral and instrumental experiences on the same basis as other students.
>
> The Music Educators National Conference believes that when students with disabilities are mainstreamed into regular music classes (1) music educators should be involved in the placement decisions, (2) placement should not result in classes exceeding the standard class size, (3) placement should not result in a disproportionate number of disabled students in any class, (4) placement should be based on musical achievement when it is based on musical achievement for other students, and (5) music educators working with special education students have access to in-service education in special education.
>
> The Music Educators National Conference believes that special programs should be available to meet the needs of students who are gifted and talented in music.

continued

As you suggested our executive director, Dr. John J. Mahlmann, will serve on the Advisory Committee. When you are ready to begin meetings we will appoint a music educator with specific expertise working with students with learning disabilities. Dr. Mahlmann's vitae is attached.

We are glad to have this opportunity to help provide materials for in-service training for music educators. Good luck with your grant proposal and let me know when you're ready to proceed!

Sincerely,

Mary Ann Cameron
Director of Special Projects
and Development

MAC/bma

c: John J. Mahlmann
Karl Glenn

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Very Special Arts Ohio
George F. Will
Author, Syndicated Columnist
Vincent A. Wolfington
Chairman of the Board
Carey International, Inc.

Eugene C. Maillard
Chief Executive Officer

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(202) 628-2800
(202) 737-0645 (Telecommunications
Device for the Deaf)
(202) 737-0725 (FAX)

VERY SPECIAL ARTS

Enriching the lives of people with disabilities

26 February 1992

Mark R. Reynolds, Ph.D.
VSA Educational Services
1331 F Street NW, Suite 800
Washington, D.C. 20004

Dear Mark:

We are very pleased that VSA Educational Services is developing *Music for All Children*, the in-service training program for music educators. We believe that this program will meet a very real need in teacher training and would like to offer our full support to the project.

Very Special Arts includes offices in all 50 states and affiliates in 55 countries that serve a constituency of almost two million persons. As you know, there is broad interest in this type of training program across the field, and we would be happy to be involved in the dissemination of this product. Our regional conferences could include training sessions for program facilitators, and our Communications Department in the national office could assist you in marketing the product in the United States and abroad.

By offering the services of both the national and field offices of Very Special Arts in the development of this product, we hope to assist elementary and middle school music educators in teaching mainstreamed classes. Through helping these professionals to provide "Music for All Children," we further our own mission to enrich the lives of all persons through the arts.

Sincerely,

Eugene C. Maillard
Chief Executive Officer

BEST COPY AVAILABLE